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leaders, parents and the children themselves to find out what they need most. When we begin working with a community, the first thing we do is talk to community

so that mothers don't have to carry their sick babies to the nearest hospital, or an It could be access to clean water, a school for both boys and girls, a medical centre income-generating scheme so that families can earn a living.

help Plan provides, it is planned carefully and aims to support lasting improvements in people's lives. logether, we start work immediately, but there are no simple solutions. Whatever

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family needs Mamadou's

seeds, plus advice to hem but they need could provide food fo and more effectively amily have a field that elp them work their Namadou and his



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children's lives are waterborne illnesse Amina's village only hreatened by water, so many nas access to dirty

Sponsorship helps the future communities for build strong

community is strong enough to withdraw our support. with Plan, we are able to build on what they've achieved to their future. When a including the children themselves work with whole communities sufficiency and dignity. So we skills and resources that bring selfthriving community that has the realise their full potential in a we know that a child can only With nearly 70 years of experience, to make lasting improvements



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insight into a culture very different from your own. Sponsorship is real people helping real people, and gives you an

achieve, so you can see the difference with projects you have helped Plan to around the world. As well as showing you officers and updates on the successes – and you are making spent, these reports keep you up-to-date how sponsorship contributions are being any setbacks – experienced in our work receive annual progress reports from field Plan is an accountable charity, so sponsors



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Michael Aspel answers your questions

Michael Aspel is a Plan sponsor and patron

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Q. How can I be sure my money is well spent?

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Q. Will I hear from the child I sponsor?

A. Yes. Many children love communicating and you will receive at least one letter, note or drawing each year. Plan's local field officers will also send you an annual report on your sponsored child and on progress in their area.

Q. Can I choose the child I sponsor?

 You can choose to sponsor either a girl or boy from a community that Plan is already working with.

How long should I continue to be a sponsor?

To help achieve lasting change we hope your link with Plan and the child you sponsor will continue for a number of years. But, if your circumstances change, you can withdraw your support at any time.

Plan has nearly 70 years of experience. We work to promote the rights of children in over 40 countries. We have no religious or political affiliations, and we work with local communities to implement vital projects to improve the quality of life for children and their families in developing countries worldwide.

See what other Plan sponsors have to say

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eight-year-old who has clean drinking water, a proper latrine and, for the first time,

Jean and Ken McRonald, Dundee

electricity in her village.

The pictures in this leaflet are for representation purposes only. Some names may have been changed for reasons of confidential



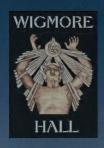
"The projects are all to benefit communities, but having a child as the focus makes it all very personal and involving."

Richard Munday, Harrogate



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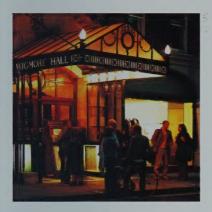
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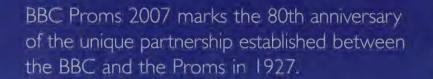
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The BBC presents the 113th season of Henry Wood Promenade Concerts

PROMS



This remarkable union, formed to make the best of great music available to all, has developed over the years so that our regular broadcasts on BBC Radio 3 are now joined by many BBC television relays. There is also a constant online presence, making the most of today's new technologies, from big screens to mobile phones, to bring the BBC Proms and Proms in the Park to audiences around the UK and the rest of the world.

In this anniversary season we revisit a few of the many works that the Proms have introduced to London, the UK on the world over the past 80 years. From classics by Ravel Shostakovich, Walton, Britten, Mahler and lives to some of the lasting successes of recent years, by Henn Dutilieus, HK Gruber Cliver Knussen, James MacMillan, Judith West and many others.

WELCOME

to the BBC Proms 2007

the BBC Proms has created new musical horizons for our audiences. We are delighted that among our visiting orchestras, the Bavarian Radio Symphony conducted by Mariss Jansons and the Vienna Philharmonic under Daniel Barenboim are part of this retrospective. A special Late Night Prom celebrates commissions by my predecessor Sir John Drummond, who died last year.

We also welcome the Boston Symphony under James Levine, who bring new music by the 98-year-old Elliott Carter, while the much-praised Lucerne Festival Orchestra under Claudio Abbado makes its Proms debut Bernard Haitink returns with the Concertgebouw and Michael Tilson Thomas directs the San Francisco Symphony, while the BBC orchestras perform a range of Proms premieres from the past alongside new works by John Adams, Brett Dean, Sam Hayden, David Matthews, Thea Musgrave, Guto Puw, Esa-Pekka Salonen and Peter Wiegold.

Words play a seminal part this season, with the anniversaries of William Blake and W. H. Auden marked in repertoire ranging from Parry to Britten and Bernstein.

A major triems this summonly the enduring genus of Mystam shakespeare, who is celebrated both in the Boyat Albert in a thing at mosyntyle Saturday, matrice are certs in Cadagai is a Senior curve and Cavidebourne's Verdi Modeshi, various in the Society of the control of the co

Major composer anniversaries are also marked, with Elgar at 150, the 50th anniversary of Sibelius's death, plus Grieg, Elizabeth Maconchy, Buxtehude and Domenico Scarlatti.

Other highlights include the climax of the Proms' four-year Wagner Ring cycle, with Götterdämmerung conducted by Donald Runnicles, the extraordinary youth orchestra from Venezuela makes its Proms debut, Maxim Vengerov will dance the tango in Benjamin Yusupov's recent concerto and Nitin Sawhney will lead an innovative evening of Indian and Pakistani music. There's also a newly discovered Renaissance Mass in 40 and 60 parts, a ground-breaking dramatic song-cycle by Rachel Portman and Owen Sheers for children to perform, and a noisy day of participation devoted to brass—all this and far more in the last Proms season for which I am responsible.

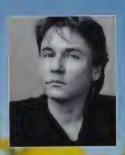
My thanks to all our wonderful artists superb staff, and to you, our audience, who have together made the last 12 seasons such a creative and exhibitanting time for the Proms long may they flourish!

Nichora Kenyon

Talk Francis Francisco











150th anniversary 2007 born 2 June 1857

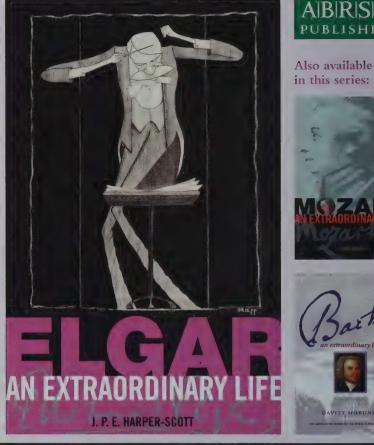
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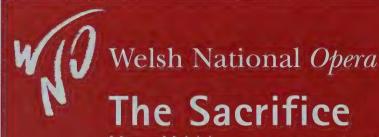
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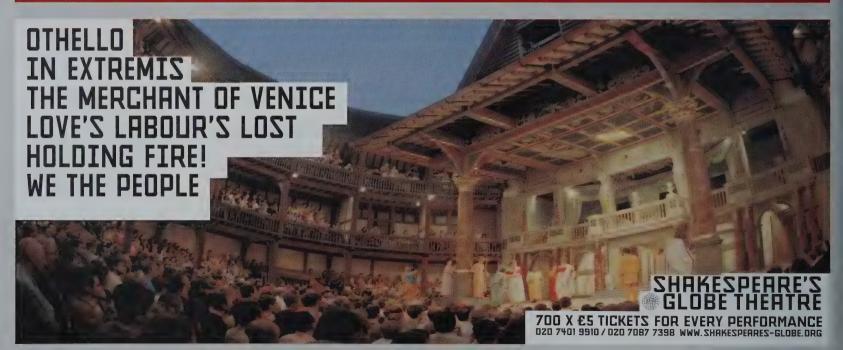
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Is it art or is it science? As a designer, I'm thrilled with the simple, sculptural form of this speaker. The oval cabinet isn't just a designer's whimsy though. It's an exceptionally rigid shape that reduces sound distorting vibration. It's also been a delight to use classic materials in ways that you simply couldn't have five or ten years ago. The diamond tweeter and marble housing create an aesthetic focus but their absolute solidity means the unit sings like nothing you've ever heard. Art or science? Why make the distinction? **Kenneth Grange**, product designer and Fellow of the Society of Sound, on the Signature Diamond.

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Listen and you'll see



THE BBC AND THE PROMS - CELEBRATING 80 YEARS

When the BBC stepped in to rescue the Proms in 1927, few could have predicted such a fertile and longstanding relationship. **Helen Wallace** looks back over 80 years of musical and technical innovation.



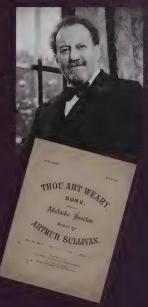
hen the BBC took over Henry Wood's Promenade Concerts, the series was already a national institution of some 30 years' standing. But it was in deep trouble: Chappell's, its backet, had announced it was pulling out in March 1927. As a publisher, the firm had used the second half of each Prom to promote its ballads, but radio had begun to decimate sales of sheet music. Radio, and the BBC in particular, was seen as the enemy of live music. As Beecham, who led a powerful protectionist lobby, warned: 'if radio is allowed to continue its devilish work ... within ten years' time the concert halls will be deserted'.

Henry Wood himself was suspicious: no BBC microphone had been allowed in to the concerts during the five years of the corporation's existence. John Reith, the Corporation's first Director-General, wanted access. Wood needed the kind of cast-iron support a purely commercial organisation could never guarantee. The BBC turned from enemy to saviour. By May 1927 a six-week season was announced: to be given by the BBC, conducted by Sir Henry Wood's Wood's decision was richly rewarded, as the next eight decades would prove. Radio, and then television, would help him 'realise my lifelong ambition of truly democratising the message of music'.

1927-1936: The BBC ushers in a new era

Despite its contract with Sir Henry, the BBC music department was not convinced from the outset that wall-to-wall Sir Henry and his own orchestra was a good thing. There was internal talk of appointing another chief conductor. But Wood had allies in the corporation: Adrian Boult and the first Head of Music, Percy Pitt, believed that he was central to the series success, its star and founding father.

Though Sir Henry feared programming by committee, there was no immediately radical change in artistic planning. In fact, he was finally freed from Chappell's commercial requirement to perform sentimental ballads, marches and operatic selections. Under the BBC, his commitment to core repertory and international new music was strengthened: Webern's Passacaglia, Sibelius's *Tapiola*, Ravel's Piano Concerto for the Left Hand played by its dedicatee Paul Wittgenstein and *Háry János* Suite conducted by Kodály himself were all heard in the initial seasons.



PROMS FI	RSTS 1927-36	PROMS 2007
Walton	Portsmouth Point LP 1927	PROM I
Bridge	There is a willow WP 1927	PSM I 14 July
Sibelius	Tapiola UKP 1928	PROM 24 31 July
Walton	Viola Concerto WP 1929	PROM 36 9 Aug
Delius	A Song of Summer WP 1931	PROM 18 26 July
Ravel	Piano Concerto for the Left Hand UKP 1932	PROM 9 20 July
Kodály	Dances of Galánta UKP 1934	PROM 68 4 Sep

PREVIOUS PAGE

Sir Henry Wood, who successfully continued to lead the Proms after the BBC became involved, despite initial misgivings on both sides

BELOW RIGHT

Chappell's, the Proms' first backer, used the concerts to promote its own sheet music

THIS PAGE

Sir Henry Wood surveys the ruins of his beloved Queen's Hall with (left) BBC producer John Gough and (right) Hubert Clifford, the BBC's Empire Music Director

TOP RIGHT

A youthful Benjamin Britten, once dubbed 'The Playboy of Music' by one cynical critic In 1929 the BBC's promotion of the season made possible the first complete performance of Beethoven's Ninth Symphony with full chorus since 1902: queues formed around the Queen's Hall and hundreds had to be turned away, forced to listen to the new BBC National Chorus on the Home Service. With more than 2.25 million licence-holders at the time, the Proms' public audience had been vastly increased by BBC radio.

The corporation began to found structural links with the Proms season: in 1930 the Proms gained a new 'house' orchestra in Boult's newly formed BBC Symphony Orchestra, largely made up of players from the Queen's Hall Orchestra and the Wireless Orchestra. In 1932 Broadcasting House was built right next to the Queen's Hall in Portland Place. 'British Composer Concerts' were introduced on Thursdays, where works by Delius, Elgar, Walton and Vaughan Williams were heard. Wood retained his 'Bach nights', which boasted large-scale performances of the *Brandenburg Concertos*, arias from cantatas and the infamous orchestration of the Toccata and Fugue in D minor by a certain 'Paul Klenovsky' – none other than Wood himself.





1937-1946: Wood's final years and the devastation of war

Sibelius, for whose music Wood had been an ardent advocate throughout his career, was honoured with a Sibelius Night in 1937, and all seven of his symphonies were played for the first time in one season. The following year Wood celebrated his jubilee as conductor by revisiting some of the works particularly close to his heart. Also in 1938 'The Playboy of Music', as the young Britten was dubbed by one critic, made his Proms debut with his own Piano Concerto. The accusation of being 'too clever by half' was put to rest by his next two premieres, Les illuminations (1939) and Sinfonia da Requiem (1942). The 1939 season got off to an explosive start with Moiseiwitsch playing Rakhmaninov's Paganini Variations, but by 2 September Hitler had invaded Poland, and the Lord Privy Seal stopped public entertainment in London. Having decided to evacuate the BBC SO to Bristol, the BBC temporarily bowed out. By 1940 the ban on entertainment had been lifted, and the Proms were promoted by Keith Douglas and the Royal Philharmonic Society, performed by the LSO, and - in a bid for attention - falsely titled 'Sir Henry's Wood's Forty-Sixth and Farewell Season'. An American journalist described one extraordinary night during an air-raid: 'A Wagner concert ran to greater length than Götterdämmerung. while the immortal Richard's compatriots droned somewhere in the vicinity; when Henry Wood's official programme ended, members of the orchestra obliged with solos and the indefatigable audience filled in with community singing and amateur talent until the all-clear came, around three [in the morning].'

The Blitz intensified and the Proms were abandoned after four weeks. In May 1941 the Queen's Hall was hit by a bomb; by morning it was a smouldering ruin. Wood wept as he surveyed the debris but, unbeaten, he launched a new Proms season that summer at the Royal Albert Hall. To his relief, the BBC was persuaded to resume management. He suffered a stroke on the podium in 1943, and increasingly had to share the conducting with Basil Cameron and Boult: never again would a single conductor and orchestra take on the entire season. Just before the 50th-Jubilee season, Wood formally handed over his life's work to the BBC: 'I hope with all my heart they will carry on the Proms as a permanent institution for all time.' Sadly, the threat of doodlebugs meant that Wood's last concert was conducted in the Bedford Corn Exchange. After an 'incandescent' performance of Beethoven's Seventh Symphony, 'Timber' took to his bed and died in August 1944, aged 75.

1947–1956: Sargent and TV broadcasts

Henry Wood's death threw the BBC music department into disarray. There was no shortage of charismatic, upand-coming British conductors, but who could take on this unique role? Wood had been both a natural populist and a pioneer of modern music; a 19th-century maestro and a 20th-century pragmatist. It was not long before one figure who clearly knew how to work a crowd

stepped up to the podium: Malcolm Sargent conducted his first whole Prom in 1947, at which point the BBC recognised a man 'ideal in personality, showmanship and energy' to present the Proms. He was appointed Chief Conductor of the BBC SO and dominated the festival until his death in 1967, taking up the title of Chief Conductor of the Proms in 1957 when he left the Chief Conductorship of the orchestra. 'Flash Harry' as he was known, brought the razzle-dazzle back to the role: it was no coincidence that his rise to fame coincided with the start of TV broadcasts. After an experiment in 1947 cameras filmed the First Night in 1953, then the Last Night in 1954, and have been trained on the stage ever since. As for radio, that bastion of high culture, the Third Programme had been launched in 1946, and began to broadcast some Proms, though many more popular programmes were still taken by the Home Service and some Saturday nights even by the Light Programme.

There was much heart-searching about who and what the Proms was for during the early 1950s: was it a Hollywood Bowl-style knees-up or a visionary adventure into unknown territory? During this period the committee who then ran the festival opted to play safe: the BBC SO focused on the symphonies of Beethoven, Brahms, Dvořák, Tchaikovsky and Sibelius. Despite a respectable list of premieres, the Proms began to fit a predictable mould. One critic went as far as to describe the 1950

PROMS FIRST	\$ 1937–56	PROMS 2007
Britten	Piano Concerto WP 1938	PROM 24 31 July
Britten	Sinfonia da Requiem UKP 1942	PROM 33 7 Aug
Copland	Billy the Kid – Suite UKP 1942	PROM 50 21 Aug
Shostakovich	Symphony No. 7 UKP 1942	PROM 29 4 Aug
Vaughan Williams	Symphony No. 5 WP 1943	PROM 18 26 July
Barber	Violin Concerto UKP 1944	PROM 16 25 July
Britten	Four Sea Interludes LP 1945	PROM 56 26 Aug
R. Strauss	Oboe Concerto UKP 1945	PROM 31 5 Aug
Prokofiev	Symphony No. 5 UKP 1946	PROM 56 26 Aug
Honegger	Symphony No. 3 UKP 1949	PROM 62 30 Aug
Rakhmaninov	Symphonic Dances UKP 1954	PROM 36 9 Aug
Prokofiev	Piano Concerto No. 2, UKP 1955	PROM 59 28 Aug
	Symphony No. 7 LP 1955	PROM 59 28 Aug
Copland	Symphony No. 3 UKP 1956	PROM 16 25 July



FAR LEFT

Franklin Engelmann (far right), the radio personality popularly known as 'Jingle', talks to promenaders outside the Royal Albert Hall in 1952, the presence of a BBC cameraman evidence that televised Proms had arrived

LEF1

'Flash Harry', aka Sir Malcolm Sargent, holds the entire hall in his thrall in a 1964 Prom



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SKY 271 Virgin Media 312 (SKY 268 from May 21st) season as 'A feeble, hackneyed and flatulent eight weeks of music. Out of 240 works, the only novelty was the Viola Concerto by Elisabeth Lutyens.' Although Vaughan Williams' symphonies were played in 1952, his 80th year, plans for a Stravinsky 70th-birthday concert were dropped and Bartók's *Concerto for Orchestra* just about emptied the hall. As late as 1955 there were complaints that the programming was still 'in a slough of despond', but innovations were bubbling up. George Malcolm played Bach's D minor Keyboard Concerto on the harpsichord in 1955, the same year that the National Youth Orchestra of Great Britain made its debut.

1957-1966: The Glock Revolution

If the 1950s were largely characterised by safe programming and a booming box office, in 1960 the spirit of adventure returned in the shape of William Glock. The new Controller of Music, a critic, pianist and administrator who had created the radical Dartington Summer School of Music, turned the Proms into the modern international festival that it is today. Many of his innovations have survived: in 1961 he invited Glyndebourne to perform Don Giovanni, the first fulllength opera at the Proms; the first foreign orchestra, the Moscow Radio Orchestra, arrived with Rozhdestvensky in 1966. His vision stretched from Machaut via Mozart to Messiaen and beyond. It was Glock who began to showcase the special BBC commissions, alighting immediately on the Manchester School of composers (Maxwell Davies, Birtwistle, Goehr were all commissioned in the 1960s). He refused to be constrained by the size and acoustics of the hall: he startled the audience in his first season with Berio's two-track electronic Perspectives delivered through loudspeakers and began one concert in 1964 with a Haydn string quartet played by the Amadeus.

It was not long before the backlash came. An initial audience drop of 9 per cent sent the BBC into a spin and questions were even raised in the House of Commons, one MP claiming: 'This man will ruin the Proms'. In fact, Glock was reviving Wood's original

mission for the festival by sharing with the public developments in the international music scene and introducing the world's great artists: in 1962 there were debuts from Jacqueline Du Pré, Stephen Bishop (now Kovacevich) and Vlado Perlemuter.

One person who was determined to block Glock's attempt to employ foreign conductors was Lady Jessie Wood. When Nino Sanzogno was invited in 1960 she invoked Wood's 'rule' and even garnered support from Malcolm Sargent, who had his own reasons to protect his perch. Given that Wood had always invited foreign composers over to conduct their own works, it was an extraordinary act of protectionism that should never have been carried out in his name. Glock would not be beaten and when Silvio Varviso was down to conduct the Glyndebourne *Marriage of Figaro* in 1963 no one could argue against it. Then came Giulini conducting Verdi's *Requiem*, Solti's *Ring* from Covent Garden – the floodgates had opened.

BELOW

Jacqueline Du Pré in 1962, the year of her Proms debut

воттом

Glyndebourne's 1961 production of Don Giovanni, with Geraint Evans as Leporello and György Melis in the title-role, was the first full-length opera to be transferred to the Proms











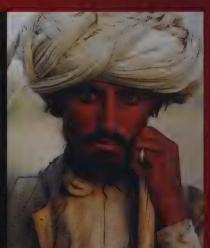


NEW RELEASES



Pilgrimage to Santiago



















1967-1976: Americans and Late Nights

Malcolm Sargent, suffering from stomach cancer, was too ill to conduct the Last Night in 1967 (Colin Davis took his place). But, heavily drugged, Sargent appeared on stage to greet his beloved promenaders for one last time. He was to be the last 'Last Night King'; after his death no further Chief Conductor of the Proms was appointed, though BBC SO conductors since have all made their impact on the season.

Memorable concerts of that time included Brendel in Beethoven's monumental *Diabelli* Variations and Britten conducting Bach's *St John Passion* and Purcell's *The Fairy Queen*. In 1968 the Royal Albert Hall underwent a major refurbishment and the now-famous 'flying saucers' were hung in the roof, considerably improving the acoustics. That year, on 21 August, just hours after Soviet tanks rolled into Prague, the USSR State Orchestra arrived at the Royal Albert Hall. Protesters surrounded it, shouting 'Soviets go home!'. But no one present will forget the crackling tension of Rostropovich's performance of Dyořák's Cello Concerto that night.

Although Radios 2, 3 and 4, replacing the Light Programme, Third Programme and Home Service, had been formed in 1967, it wasn't until 1970 that Radio 3 became the main network for the Proms. That year it was noted that these evening concert broadcasts doubled the Radio 3 audience from 50,000 to 100,000, a key factor

in determining the network's distinctive classical music offering. Radio 3 Proms broadcasts also freed Glock's programming from the 'Nine O'Clock News' deadline.

Glock's innovation in 1970 was the introduction of 'Late Night' Proms; the first featured the experimental electronic rock group Soft Machine. The following year came the first non-Western Prom, the Indian sitarist Imrat Khan. That same year Pierre Boulez led a series of special contemporary music concerts in Camden's Round House. 'Novelties' were not always warmly greeted: Sir Peter Maxwell Davies remembers hearing only boos when his extraordinary *Worldes Blis* was premiered in 1969. Many of the premieres performed in this decade had been written long before but had not previously been heard in the UK, such as Ives's *Tone Roads* Nos 1 and 2, Varèse's *Poème electronique* and Weill's *The Lindbergh Flight*.

Glock retired from the BBC in 1973 to be followed by Robert Ponsonby, who had previously run the Edinburgh Festival. He built on Glock's innovations, inviting in the great American symphony orchestras – Los Angeles, Cleveland, New York, Chicago and Boston – and launched the new Pre-Prom talks, beginning with Pierre Boulez. Ponsonby, too, had highly eclectic tastes, and his first First Night featured Boulez conducting a Haydn Mass and Sir Adrian Boult in Schubert's 'Great' C major Symphony.



PROMS FIRS	PROMS FIRSTS 1957-76				
Martinů	Piano Concerto No. 4, UKP 1957	PROM 56 26 Aug			
Brahms/ Schoenberg	Piano Quartet in G minor, UKP 1962	PROM 40 13 Aug			
Mahler/ Cooke	Symphony No. 10 WP 1964	PROM 33 7 Aug			
Varèse	Ecuatorial UKP 1966	PROM 24 31 July			
lves	Symphony No. 4 UKP 1966	PROM 5 17 July			
Berio	Sinfonia UKP 1969	PROM 4 16 July			
Henze	Ragtime & Habaneras WP 1975	PROM 20 28 July			

TOP LEFT

Robert Wyatt of Soft Machine, who made quite an impact at the first ever Late Night Prom, in 1970

BELOW LEFT

Pierre Boulez exhibiting his characteristic concentration and control over the BBC Symphony Orchestra in 1972 **EDINBURGH INTERNATIONAL**

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1977-1986: Authenticity and strike chaos

The 1978 Proms was declared a 'vintage year' by one broadsheet critic, who felt the new Controller 'had struck the essential balance between idealism and opportunism'. The early music movement was gathering momentum and that year Christopher Hogwood was invited to perform Handel's Water Music with an 'authentic' line-up of Baroque-style instruments. John Eliot Gardiner's groundbreaking performances of Acts 3 and 4 from Hippolyte et Aricie in 1970 and a suite from Rameau's Les Boréades in 1976 had a big impact on the young Simon Rattle, who made his debut in 1978 aged 23, and would eventually tackle period-instrument performance himself.

But in 1980 a crisis hit: the Musicians Union called its members out on strike and without the BBC Symphony Orchestra the Proms could not begin. The cause was the BBC's reorganisation of its orchestras nationwide, which involved the disbanding of several radio orchestras, including the BBC Scottish SO. The Musicians Union called a strike on 1 June but by the middle of July, no solution had been found. The musicians announced their own, rival 'First Night' of the Proms to be held at Alexandra Palace, but in a dramatic

twist, it burned down the very next day. They then moved to Wembley Conference Centre. After 20 missed concerts, agreement was finally reached, the BBC Scottish was saved and the Proms reopened, but the damage to audience numbers and the festival's reputation took some time to recover.

One of Robert Ponsonby's achievements was to increase the budget for commissions six-fold, and new works during his time included Giles Swayne's radical CRY, Michael Tippett's Triple Concerto and Jonathan Harvey's intense Madonna of Winter and Spring. The 1979 visit by the Sasono Mulio Gamelan, juxtaposed with works of composers influenced by them including Ravel, Messiaen, Britten and Boulez, caused a sensation. Ponsonby retired in 1985, handing over the mantle to a another former director of the Edinburgh Festival, John Drummond. He would be the first director of the Proms to hold the joint positions of Controller of Music and Controller of Radio 3. This meant that the BBC orchestras, commissioning and broadcasting could be planned as a coherent whole. At last the stage was set for the Proms to become the major broadcast festival in classical music, with every concert going out live.



Threats to disband five BBC orchestras led to unprecedented strike action and a curtailed Proms season in 1980

These days the hair may be greyer and the shirts quieter but the intensity of Simon Rattle's conducting was as apparent in 1979 as it is today









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1987-1996: Courageous commissions and Proms in the Park

John Drummond immediately put his stamp on the Proms with a string of highly successful commissions, including Simon Holt's Syrensong, Poul Ruders's Symphony, John Tavener's The Protecting Veil premiered by Steven Isserlis, MacMillan's The Confession of Isobel Gowdie, Lutosławski's Chantefleurs et Chantefables and MacMillan's percussion concerto Veni, veni Emmanuel, famously premiered by Evelyn Glennie and now a staple of the repertory. One of his legacies was the increase in the number of youth orchestras visiting the festival, which went up to five in 1993. His love of ballet resulted in the 'Dance' theme for the 1987 season, which presented the only dance event in the history of the Proms: Merce Cunningham's Dance Company performing to John Cage's Roaratorio. Drummond's deliberately provocative Last Night commission for the centenary season in 1995, Harrison Birtwistle's Panic, famously jammed the BBC switchboard but was well received in the hall itself. The Proms Centenary enjoyed a two-year focus, with a major retrospective in 1994 when old Proms novelties were revived, and a raft of

new music aired in 1995. That season boasted an unprecedented 68 concerts, 35 orchestras (ten of them non-British), 50 conductors, 42 instrumental soloists and 95 solo singers performing music by 112 composers. Drummond also further internationalised the Proms, the Vienna and Berlin Philharmonic orchestras becoming regular visitors, with conductors such as Bernstein and Abbado. Tastes were shifting: instead of the complete symphonies of Tchaikovsky and Beethoven, those of Mahler, Bruckner and Shostakovich were more likely to be heard.

In 1996 the then Controller of Radio 3, Nicholas Kenyon, took over the series and began a revolution in the audience's experience of the Proms. The first step came in the form of the inaugural Proms in the Park in 1996, which opened up the Last Night festivities in the Royal Albert Hall to a vast new audience in Hyde Park. Also that year, Kenyon introduced the Proms Chamber Music series of lunchtime concerts, initially held at the Royal College of Music and later the Victoria & Albert Museum. The aim was to bring a more intimate dimension to the season's themes and composers, in a venue more appropriate than the vast RAH.

PROMS FIRS	TS 1977-2006	PROMS 2007
Pärt	Cantus in memoriam Benjamin Britten UKP 1979	PROM 8 19 July
Tippett	Triple Concerto WP 1980	PROM 18 26 July
Maconchy	Music for Strings WP 1983	PSM 2 4 Aug
Lutosławski	Chantefleurs et Chantefables, WP 1991	PROM 44 16 Aug
MacMillan	Veni, veni Emmanuel WP 1992	PROM 44 16 Aug
Birtwistle	Panic WP 1995	PROM 44 16 Aug
Kurtág	Stele UKP 1996	PROM 26 I Aug
Dutilleux	The Shadows of Time WP 1997	PROM 9 20 July
HK Gruber	Aerial WP 1999	PROM 21 28 July
Weir	The Voice of Desire WP 2003	PCM I 16 July
Service and a service of the		

TOP LEFT

Evelyn Glennie giving the premiere of James MacMillan's outstandingly successful Veni, veni Emmanuel in 1992

TOP RIGHT

The Protecting Veil, John Tavener's concerto for Steven Isserlis, was a hit at its premiere in 1989 and has since found a firm place in the repertory



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1997-2006: Expanding audiences and boundaries

There has been no shortage of memorable evenings at the Proms in the last decade: Evgeny Kissin giving the first full piano recital to a packed house in 1997, hysteria in the press as the King's Singers programmed Beatles' songs the same year. There were whole-day events: the Choral Day in 1998 boasting more than 1,000 voices singing Carmina burana and the '1,000 years of music in a day' that marked the eve of the millennium in 1999. Politics entered the arena in 2001, when Leonard Slatkin conducted a dignified but solemn Last Night days after the twin-tower attacks. 2003 saw the UK premiere of John Adams's 9/11 memorial On the Transmigration of Souls and the debut of Daniel Barenboim's brave young West-Eastern Divan Orchestra. Bobby McFerrin had the Vienna Philharmonic in the palm of his hand that year when he persuaded them to put down their instruments and sing the end of the William Tell Overture. The Proms' Ring cycle was launched with an extraordinary Das Rheingold in 2004 with the Orchestra of the Age of Enlightenment playing on period instruments, conducted by Simon Rattle. In 2005 Plácido Domingo made his Proms debut as Siegmund in an electrifying concert performance of the Royal Opera's Die Walküre. The 2004 season opened with a blast from the newly restored organ, the biggest in the UK.

While the core proposition of Henry Wood's Proms concerts stands firm, the last decade has seen a radical widening of its reach. The sell-out Blue Peter Prom, launched in 1998, has become a popular season fixture. More adventurous still have been the Proms Out+About projects, which involve members of the BBC Symphony Orchestra going into communities in the run-up to the Proms to work with young people, and re-encounter them back in the hall during the season. The performance of an improvisation, Invisible Lines, specially created by composer Fraser Trainer and a group of young musicians during workshops, marked a new departure in 2005.

In 2003 Kenyon realised his vision of having the Proms in the Park in all four of the UK nations, and in 2005 all five BBC orchestras took part in the Park events. There has also been an expansion of the programme to embrace 90 concerts, some taking place in the newly reopened Cadogan Hall. The rise of digital technology has meant that every Prom is not only broadcast on Radio 3, most of them twice, but can be heard via the Listen Again facility on the Radio 3 website for up to seven days after the concert. 40 million listeners have access to the Proms via the World Service and in 2005 the main Beijing network took Proms for the first time. Some 12 million people watch at least part of a Prom on TV, where surtitles, captions, programme notes and sometimes the music itself can be simultaneously read onscreen. The question will be raised once again, as it was in 1927 - will technology destroy the Proms? The answer lies in a bursting box office: yes, you will be able to access a Prom on your mobile phone screen, but thousands still enjoy the experience in the Royal Albert Hall.



Three innovations from the most recent decade of the Proms: ABOVE

Evgeny Kissin rehearsing prior to a sold-out solo piano recital during 1997

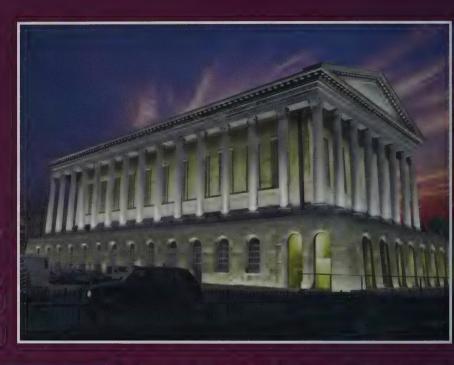
Bobby McFerrin getting the Vienna Philharmonic to sing **BELOW** The immensely popular Blue Peter Prom





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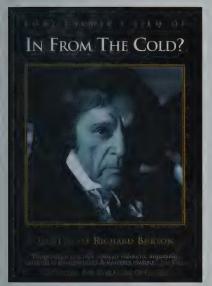
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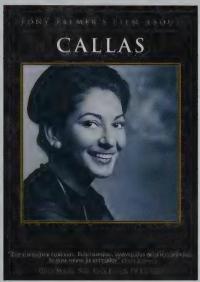
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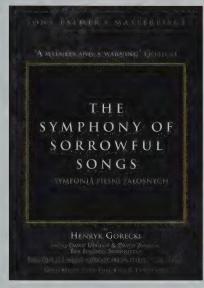
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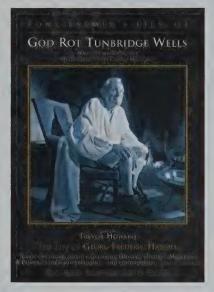
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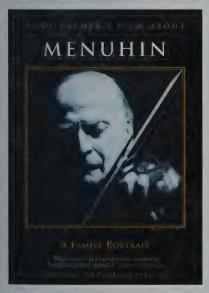
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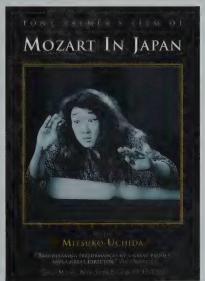


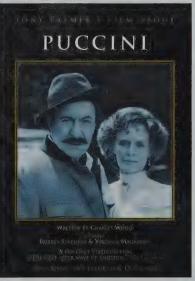


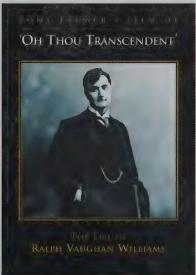












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NEW MUSIC PROMS COMMISSIONS

New music has long been a vital strand of the Proms

Christopher Cook has been talking to this year's

commissioned composers and finds that the mix of

styles and nationalities is as refreshingly eclectic as even

symphony by a former American Minimalist, a piano concerto from a much admired Finnish conductor, a cantata about global warming and an Australian anatomising the emptiness of contemporary life. The Proms are indubitably international when it comes to commissioning modern music. And unquestionably 'wide-ranging' as they used to say.

'It's not a hermetically sealed environment like so many new music festivals tend to be,' says the conductor and composer Esa-Pekka Salonen, whose Piano Concerto gets its European premiere at the Proms. 'The audience are not specifically a new music audience. They are just people who are interested in music and mostly very open-minded about it.'

While Salonen's concerto follows a traditional three-movement form, the piano and the orchestra also enjoy a rather more modern relationship. 'I was constantly trying to put the piano into different positions within the orchestral texture. It plays alone and sometimes with one instrument as a duo partner. Then it plays with a number of instruments, and sometimes the piano is the leading voice and the orchestra accompanies.'

John Adams provides the Proms with a new symphony derived from his recent opera *Doctor Atomic*, about J. Robert Oppenheimer and the building of the first atomic bomb in the New Mexican desert. 'To me,' says Adams 'the Los Alamos story and the bomb in particular is the ultimate American myth. It constellates so many of the defining themes of our American consciousness. Industry and invention leading to "triumph" of science over nature; the presumption of military dominance on behalf of what we perceive as the "right" values ...' The symphony will surely take its musical cues from the sound world of Adams' opera and the music of Varèse 'because I think he's the epitome of a post-nuclear-holocaust sound'.

It's Adams' determination to engage with the world as he and we find it that touches a cultural nerve on both sides of the Atlantic. The Australian composer Brett Dean shares Adams' engagement with what E. M. Forster called 'the world of anger and telegrams'. His new piece, *Vexations and Devotions*, began life as *Bell and Anti-Bell*, a modest work for chamber orchestra and children's chorus that skewered that recurring moment in our modern hell, the unctuous recorded voice that keeps you on 'hold' when you are struggling to reach a real human being. Now Dean

'I love being at the Proms. You get all these young people who are standing and who come right up close. It's really thrilling!'

Thea Musgrave

has added other modern miseries to a work scored for full orchestra, adult choir and the original children's chorus. 'The first movement is called "Watching Others" and it's about the bleakness of watching others on television making asses of themselves.'

Then comes 'Bell and Anti-Bell'. And in the final movement, 'The Path to your Door', Dean sets a gobbledygook corporate mission statement 'about "empowerment" and all this sort of crap'. At the very end of the piece the children sing a setting of a Michael Leunig poem about things that really matter: relationships between people, respect for animals ... 'these are the things that lead to the path to your door to find out who you really are.'

Putting children on the platform was also a starting-point for *The Water Diviner's Tale* by Rachel Portman. 'I'm very interested in involving children in challenging classical music, and them learning something on a subject they are passionate about.' In this case, global warming. The story 'focuses on water because water tells the story of climate change.' It tells of children who have become lost in a terrible storm which has swept away their homes and their families. But, she promises, 'it ends very hopefully'.

Portman admits that she finds the size of the Royal Albert Hall daunting, but some composers relish its dramatic possibilities. Guto Puw returns to his Welsh roots for a new orchestral piece based on a story from the *Mabinogion* in which a group of

BELOW (left to right) Esa-Pekka Salonen, John Adams, Brett Dean, Rachel Portman



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warriors back from Ireland feast 'for seven years in Harlech (lucky them!)'. At the head of the table is the severed head of their former leader. It's only when these merry men go 'feasting for a further eight years in a hall with three doors in Penfro to the sound of Rhiannon's birds singing' and the third door opens that they remember the terrible things that happened in Ireland. 'Each of the three doors at Penfro will be represented by an instrument being placed in three of the Royal Albert Hall boxes.'

Among this year's commissioned composers it's Thea Musgrave who seems to have had the most fun with the Albert Hall. *Two's Company* is a concerto for percussionist Evelyn Glennie and oboist Nicholas Daniel. 'The challenge,' she says, 'was how to make it work because these are very different instruments.' You can *see* the solution on 31 August. But get a seat close to the platform – or better still promenade.

'I came up with the dramatic idea that the two instruments are two people and the piece charts a kind of relationship between them.' So Glennie starts out, bold as brass, on metal percussion while Daniel hangs back in the wings. When Glennie arrives at the vibraphone for the second movement the oboe has been waylaid by a passing clarinet solo and the horns. No wonder that Glennie is 'miffed' on drums at the start of the third movement. 'Eventually Nick decides that he's going to look at the percussion ... and there's Evelyn on marimba.' Then it's happy ever after with an exultant duet for the soloists out in front of the orchestra.

You probably need a brass neck to meet the Albert Hall on its own terms. And Peter Wiegold's *He is armoured without* is ready to do battle with the hall. It's written for 'Uzbek trumpeters playing ancient karnay, sixfoot long trumpets, Kneller Hall fanfare trumpets ... the strings and percussion of the BBC Philharmonic, several drummers and 150 additional brass musicians including several distinguished British players'. Wiegold is planning to put all kinds of brass groupings around the hall. It is, he says, 'a study of the martial, the military, the lust and the melancholy of war'. It should be a blast – literally.

Sam Hayden, who lectures at Sussex University, also seems pretty cool about an Albert Hall premiere. The written a piece with a massive sound and I'm well aware of the space because so often I've heard monumental pieces in there that sound as if they are coming out of a transistor radio or something. Hayden's piece is called *Substratum*. Titles are tricky things, says Hayden. I try and find a metaphor that says something meaningful about the structure of the piece itself. *Substratum* uses lots of bass instruments and there's a sense of there being an underlying layer of material, on top of which everything else is generated, and is related to, in some fundamental sense.'

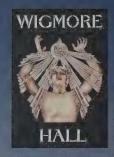
Ten composers writing ten different kinds of new music. That's the Proms says Esa-Pekka Salonen. 'What I like about the Proms offerings is that they are very eclectic and the basic idea is to cover the widest spectrum of new music that is being written today.'

PROMS	COMMISSIONS 2007	
PROM 5	Hayden Substratum	17 July
PROM 13	Dean Vexations and Devotions*	22 July
PCM 2	Kernis New work	23 July
PROM 21	Wiegold He is armoured without	28 July
PROM 23	Salonen Piano Concerto*	30 July
PROM 30	Bennett Four Poems	5 Aug
PROM 36	Puw onyt agoraf y drws	9 Aug
PROM 50	Adams Doctor Atomic Symphony*	21 Aug
PROM 57	Portman The Water Diviner's Tale	27 Aug
PROM 63	Musgrave Two's Company	31 Aug
* Proms co	-commission	





ABOVE (top to bottom) Thea Musgrave, Guto Puw, Peter Wiegold, Sam Hayden



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PROMS PREMIERES

From a tango-dancing violist to depictions of shadowy morgues, there is plenty of variety in this year's Proms premieres, as **Paul Griffiths** reveals.

wo young compositions come from the United States, from composers more than half a century apart in age: Elliott Carter and Aaron Jay Kernis. Carter, as he nears his century, is getting ever more joyous in his composing, and his Three Illusions are wonderfully fanciful and brilliant, though not without their sombre side. They trace illusions of a fantasy realm (a melody continuing through assaults and laughter), a regimented Utopia (regarded with doubt and horror) and the fountain of youth, from which the composer seems indeed to have imbibed. Kernis, liveliest of the fun Minimalists, provides a hit overture in his New Era Dance, originally written for the New York Philharmonic and very much a New York piece, with energetic popular rhythms and some rambunctious behaviour from the orchestra.

There are also two pieces by senior European masters: Hans Werner Henze and Pierre Boulez. Henze's *Sebastian im Traum*, based on a poem by Georg Trakl, comes in a long line of sensuous and poetic tone-poems by the composer, and evokes, in his own words, 'nocturnal images of the countryside around Salzburg, of the visions of childhood, and of the morgue, with decay, autumnal reveries, angels and shadows'. Boulez's *Dérive 2* is more abstract and scored for a choice group of just 11 instruments, but its sonic landscapes are no

'Carter, as he nears his century, is getting ever more joyous in his composing, and his *Three Illusions* are wonderfully fanciful'

less rich and delectable. Starting as a scrap, it has grown through a two-decade-long process of development into a mesmerising journey.

From British composers come a big work for choir and instruments, an opera suite and a symphony. Birtwistle provides the choral piece – *Neruda Madrigales* – setting an ode by the great Chilean poet to make a 30-minute stream of sound for voices with woodwind and percussion. As so often with this composer, the means are at once archaic and modern. The music, passionate all through, is by turns haunting and heated.

The symphony is the Sixth by David Matthews, the 21st century's outstanding heir to the great tradition of English symphonism. Here he takes as his starting point – and culmination – Vaughan Williams's hymn tune 'Down Ampney' ('Come Down, O Love Divine'), generating a searching first movement, a scherzo and a big slow finale that incorporates music as distant as an Australian dawn chorus.

From the equally distant world of luxurious, sharp and witty opera comes an orchestral suite Thomas Adès has drawn from his *Powder Her Face*. The opera has been staged all round the world in the 12 years since its premiere. The suite should show how much its success belongs to its magical score.

Least familiar of all to British audiences will be the music of Benjamin Yusupov, a Tadzhik-Israeli composer who blends many traditions in the *Viola Tango Rock Concerto* he wrote for Maxim Vengerov, from post-Romantic to Asian, metal, Baroque and tango. Kernis's New York, Henze's Salzburg, Matthews's England, Yusupov's world: the choice is yours.



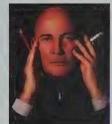
Sir Harrison Birtwistle

BELOW LEFT

Elliott Carter

BELOW Hans Werner Henze





PROMS	PREMIERES 2007	
PROM 25	Birtwistle Neruda Madrigales LP	31 July
PROM 25	Boulez Dérive 2 UKP	31 July
PROM 27	David Matthews Symphony No. 6 WP	2 Aug
PROM 29	Kernis New Era Dance UKP	4 Aug
PROM 45	Henze Sebastian im Traum UKP	17 Aug
PROM 47	Yusupov Viola Tango Rock Concer	18 Aug to UKP
PROM 49	Adès Powder Her Face – Suite	20 Aug LP
PROM 71	Carter Three Illusions UKP	7 Sep



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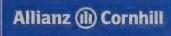
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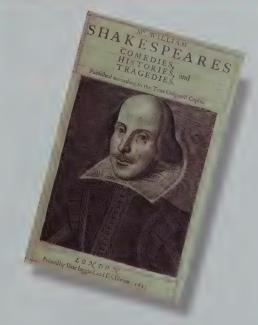
SHAKESPEARE: THE ETERNAL MUSE

Just what is it about Shakespeare that has allowed him to hold composers in his thrall for over 400 years? **Hilary Finch** travels back in time to find out.



hen, just before his marriage to Clara Wieck, Robert Schumann was angling for a doctorate from the University of Jena, he contemplated writing a thesis on 'Shakespeare and his Relation to Music'. He couldn't have been the first, and he certainly wasn't the last. The number of theses on every aspect of the subject must run into the tens of thousands. And, while we're on statistics, just for the record, more than 1,500 composers have been inspired by Shakespeare - from the tiniest trumpet call or alarum of incidental music to the most ambitious operatic reinvention. And there are in excess of 200 Shakespeare operas. What is more, one scholar made it his business to work out that 32 out of 37 Shakespeare plays contain references to music within the text; and that there are some 300 musical stage directions. It's hardly surprising that composers can't keep away: John Dankworth surpassed them all in 1964 when he composed The Complete Works - a setting of the titles of all Shakespeare's plays and poems.

Shakespeare knew exactly how to get those successive generations of composers on-side, to ensure his celebration in perpetuity. The man who has no music in his soul was, without doubt, fit for intrigues, strategems, spoils and worse. After all,



LEFT
A contemporary title-page for the collected works of William Shakespeare (1564–1616) by the engraver Martin Droeshout (c1601–c1650)

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SHAKESPEARE: THE ETERNAL MUSE

even the degenerate Caliban had an ear for sounds and sweet airs: it was the human would-be murderers who could hear nothing on *The Tempest*'s enchanted island. As Lorenzo whispered to Jessica in *The Merchant of Venice*, 'Such harmony is in immortal souls, But whilst this muddy vesture of decay Doth grossly close it in, we cannot hear it ...'.

And it wasn't just a case of soft-soaping those who created the food of love. Shakespeare just happened to be living and writing at a time when two rather significant world views were swaying in the balance. The Medievalist saw music as a mirror of the Divine Order, of the harmony which sustains the universe. But the up-and-coming Renaissance man knew, too, that music was the potent language of the heart, and the communicator of feelings which transcended mere words. No wonder, then, that music is so deeply embedded in Shakespeare's plays – and that composers have never ceased to be seduced by the challenge of mining it, and refashioning it in their own image, and the image of their times.

If you look closely at the passage from Act 5 of *The Merchant of Venice* that begins 'How sweet the moonlight sleeps upon this bank ...' – or, indeed, at the opening of *Twelfth Night* – you'll see that Shakespeare is not only subtly creating and changing mood by the introduction of music, but that he's also simultaneously talking about the way in which music is able to do this. Then there's the sheer musicality of Shakespeare's language itself: primarily a language not to be read

on the page, but to be heard and relished live, its inflections criss-crossing and flexing against the ever-supple English metre.

Joseph Kerman, glossing the passage in *Othello* where the Moor enters with a candle, just before murdering Desdemona ('It is the cause, it is the cause, my soul ...') points out that the very imagery and the 'poetic music' of Shakespeare's writing actually contributes to the dramatic energy of the moment, and determines one's response to the play as a whole. This, Kerman claims, is an exact parallel of the way in which a musician's ear responds to analogous elements in opera, where the imaginative articulation for the drama is provided by the music.

However exquisitely beautiful, however revelatory are the thousands of settings of Shakespeare's lyrics, it's often the reinventions in orchestral music which speak most fascinatingly about Shakespeare's eternal lure for musicians and composers. A small orchestral work such as Frank Bridge's There is a willow grows aslant a brook or Oliver Knussen's Ophelia Dances can stimulate keener responses to Shakespeare than the more closed forms of, for instance, the Ophelia song-settings of Brahms and Richard Strauss. The 19th century knew this instinctively: never was there such a proliferation of descriptive overtures and symphonic poems - not necessarily, and not always, written as a prelude to an opera, but as a free-standing distillation of a composer's reactions to his reading of Shakespeare.

'Shakespeare's is a language to be heard and relished live, its inflections criss-crossing and flexing against the ever-supple English metre'

RELOV

The allure of the tragic figure of Ophelia, here captured in an oil painting by J. W. Waterhouse (1849–1917) has proved timeless – as popular among contemporary composers such as Oliver Knussen (inset) as it was for Pre-Raphaelite painters



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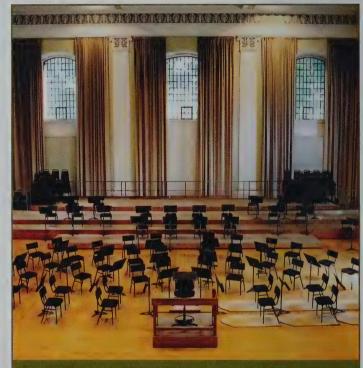




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'In Verdi, Shakespeare met his match. Verdi had the confidence not to let his adulation prevent him from meeting the master on equal terms'

But beware: Beethoven's *Coriolan* Overture was not inspired by, or written for, Shakespeare: it was for a play on the same theme as *Coriolanus*, written by the Viennese court poet, H. J. Collin. And Dvořák had to admit that he could have substituted almost any name for his *Othello* Overture – 'Eroica', perhaps, or 'Tragic'? His pencilled references in the score reveal a somewhat shaky knowledge of the play – and in any case, he was probably influenced more by Verdi's opera than by the play itself.

In Verdi, Shakespeare met his match. Or, rather, in Verdi and his librettist Boito. Verdi had the confidence not to let his adulation for Shakespeare prevent him from meeting the master on equal terms. And Boito prevented him from being over-awed by the language of the sacred text, freeing the composer to recreate character and dramatic structure in a way which was entirely Verdian and, especially in the cases of *Otello* and *Falstaff*, almost more Shakespearean than Shakespeare himself. Together, they found a way to exploit the design of Shakespeare's plays – already so quintessentially well suited to a patterning of arias

and ensembles, and to the development of conflict through duets, trios and quartets. Small wonder; for both Shakespeare's plays and opera itself had a common heritage in the Italian *commedia dell'arte*.

Macbeth was a gift, not only for its lack of any complicating subplot, but also for its clash of physical and spiritual worlds, and for its endless opportunities for the intensification of harmonic and orchestral colour, always irresistible to Verdi. Piave (with a little help from Maffei) was to be the librettist here - and a letter from Verdi to him showed precisely that attitude of confidence and pragmatic realism which enabled him to meet Shakespeare face to face. 'This tragedy,' Verdi wrote, 'is one of the greatest creations of man ... If we can't make something great out of it, let us at least try and do something out of the ordinary.' Verdi's advice to Piave at every stage was infallibly clearsighted, his meticulous attention to matters of staging a fruit not only of his having immersed himself in Shakespeare from his earliest youth, but from having observed London performances at first hand. Verdi's directions to the baritone who was playing Macbeth

ABOVE LEFT

Jon Vickers offering an all-encompassing characterisation of Otello in the 1973 filmed version directed by Roger Benamou and conducted by Herbert von Karajan



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Only Berlioz was able to respond to Shakespeare with anything approaching the ardour and imaginative genius of Verdi - though their responses could not be more different. Much Ado about Nothing, which inspired Korngold's Hollywood-Elizabethan orchestral suite, also lured the likes of Thomas Arne, Edward German, Tikhon Khrennikov and Reynaldo Hahn (Beaucoup de bruit pour rien). Berlioz responded with a short two-act opera called Béatrice et Bénédict - and the overture alone crystallises much of what makes

Berlioz such a great Shakespearean: an orchestral legerdemain, virtuoso and sentient enough to set Shakespeare's verbal wit a-dancing; an energy tinged with melancholy; a sense of the rainbow on the saltsea sand.

Berlioz's 90-minute choral symphony with soloists was his response to Romeo and Juliet - and, while it contains physically less of the play than many of the 25 or so operas on the theme, the movements of Roméo et *Juliette* distil more of the essence of the play's love, its conflicts and its elusive faerie presence. It took Leonard Bernstein, though, to return Romeo and Juliet to Shakespeare in all its passionate physicality, and in the anguished yet exuberant celebration of youth and mortality which is West Side Story.



Erich Wolfgang Korngold

'It took Leonard Bernstein to return Romeo and Juliet to Shakespeare in all its passionate physicality, and in the anguished yet exuberant celebration of youth and mortality which is West Side Story'





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'When Thomas Adès approached The Tempest, he must have been aware that, in creating his opera, he was committing one of the biggest acts of hubris in Shakespearean history'

When Thomas Adès approached *The Tempest*, he must have been aware that, in creating his opera, he was committing one of the biggest acts of hubris in Shakespearean history. But he knew, as most of approximately 40 composers before seemed not to, that his business was simply to be inspired: to reinvent, not to recreate. For in this play Shakespeare hires no musicians. There is no need to, for the island *is* music. Its air is the spiritual life-force with which all the characters must find their way out of the dissonant disorder of the sea-storm.

Sibelius had been urged earlier in his life, by his friend the reclusive Baron Axel Carpelan, to turn his mind to Cymbeline, A Winter's Tale and The Tempest. When he eventually turned to the last, it was for a commission from the Danish Royal Theatre to write incidental music for a lavish Copenhagen production. And it was with perfect and prophetic irony that, when his two orchestral suites were finally completed and edited, it remained for Sibelius only to acquire the heavenly music of Tapiola, before he, like Prospero, would break his staff, bury it certain fathoms in the earth and, deeper than e'er plummet sounded, would drown his book. Sibelius met the soul of Shakespeare in Prospero - knowing, with him, that music was the supreme and final spiritual reality which haunted the human soul until the point at which it became able to grow into harmony and unity with it.

SHAKESPEARE AT THE PROMS 2007			
PSM I	Mendelssohn, Korngold, Bridge	14 July	
PROM 15	Verdi Macbeth	24 July	
PROM 19	R. Strauss Macbeth	27 July	
PROM 23	Berlioz Roméo et Juliette – excerpts	30 July	
PROM 35	Dankworth Shakespeare and all that Jazz	8 Aug	
PCM 5	Maconchy Shakespeare Settings	13 Aug	
PROM 40	Weber Oberon Overture	13 Aug	
PROM 42	Sibelius The Tempest	15 Aug	
PROM 42 PROM 48		15 Aug 19 Aug	
en e	The Tempest Bernstein West Side Story –		



ABOVE
Cyndia Sieden strikes a
pose as Ariel in the
premiere of Thomas Adès's
The Tempest, staged at the
Royal Opera House,
Covent Garden, in 2004



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AUDEN, BLAKE & BRITTEN

All through his life Benjamin Britten was bewitched by the written word. Among the many poets he set, Auden and Blake stand out. Hilary Finch looks at their legacy.



ather wild, but I think interesting' was how Britten described his early work Our Hunting Fathers – a piece which struck an unsuspecting Norwich Triennial Festival in 1936 with a politically and musically provocative blast which left its listeners unsure quite what had hit them. W. H. Auden, whose centenary is celebrated this year, had compiled the text, and written much of it himself: he'd recently been working with Britten on documentaries for the GPO's Film Unit.

This precocious and remarkable song-cycle remains an icon of the unique, if short-lived, creative fire sparked between the two men. 'Rather wild' was rather what Auden longed for Britten to be. And, had the poet been able to mould the musician more readily into his own image then, who knows, that creative relationship might have lasted longer. When in 1942 Britten and Pears left the USA to return to Britain, having followed Auden there three

years earlier, the poet wrote a deeply affectionate and typically magisterial missive to Britten. He urged him to beware of 'playing the lovable talented little boy', and warned him against the 'denial and evasion of the demands of disorder'. *Death in Venice* and *Peter Grimes* were at that time still a long way off.

But, for this extraordinary time being, in the mid-1930s, there was one collaboration after another. Their shared fascination in whether art had the power to change the world, and their role as public voices in an era which demanded that moral and artistic choices be made – all of this made Auden and Britten naturals for the liberal-minded educational and cultural work of the BBC, and for the GPO's Film Unit. The first of their collaborations for the latter was *Coal Face* in 1935. And then came *Night Mail*: a virtuoso integration of sight and sound, words and music.

For Auden, Britten was 'the white hope of music'. Britten, in turn, was in awe of a writer whose intellectual prowess only fed his own inferiority complex. The urgent compassion felt by both of them for all creatures – animal and human – was the common core. And Britten's response to both the innate musicality of much of Auden's prosody, to its flux of cerebral conceit and sensuous image, was acute.



In 1937, Britten's first songs with piano, *On this Island*, were entirely settings of Auden; between 1937 and 1939 they wrote the cabaret songs together for Hedli Anderson.

Their only opera together, *Paul Bunyan*, was the harvest of their brief and rich time together in the USA. And, in the year after its premiere came Auden's great paean to Britten as composer, the *Hymn to St Cecilia*. For Auden, after all, the composer was the purest creator. 'Only your notes,' he wrote in an earlier poem, 'are pure contraption, Only your song is an absolute gift.' The creative rub of cynicism and idealism, of innocence and experience that kindled art both within and between composer and poet could only be short-lived. The ego energy it generated was intense – and it ultimately drew them apart.

That coexistence of innocence and experience, though, was to haunt both men until their dying days. In 1965 Britten was drawn irresistibly to the Songs and Proverbs of William

Blake (250 this year). He had set Blake before – the Elegy ('The Sick Rose') is one of the most searing songs in the Serenade for Tenor, Horn and Strings. Both Britten and Blake were visionaries, able to 'see the world in a grain of sand'; and we are reminded of the ardour and humanity of that vision as each Proms season concludes with the words of Blake's *Jerusalem*.

AUDEN A	AND BLAKE SETTINGS AT THE PROP	1S 2007
PROM 5	Bernstein Symphony No. 2	17 July
PROM 19	Britten Our Hunting Fathers	27 July
PCM 3	Tavener The Tyger, The Lamb	30 July
PSM 4	Britten Night Mail, Serenade, etc.	1 Sep
PROM 67	Britten Hymn to St Cecilia	3 Sep
PROM 72	Parry, orch Elgar Jerusalem	8 Sep



CENTRE

The mysticism of William Blake (1757–1827) appealed greatly to Britten, who set The Sick Rose within his Serenade for Tenor, Horn and Strings

ABOVE

St Cecilia, who inspired one of Auden's and Britten's finest collaborations, here depicted by an anonymous 17th-century Italian artist

FACING PAGE
Britten and Auden in
New York, c1941

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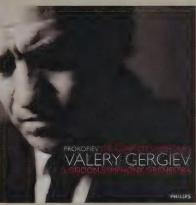
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REIMAGINING ELGAR

Far from being the Establishment gentleman of popular myth, Elgar spent his life searching for acceptance. I 50 years after his birth, it's time for a reassessment writes **Stephen Johnson**.





century and a half after he was born, Edward Elgar remains an iconic figure. But iconic of what? To some he is clearly still the Bard of Imperial Britain, creator of the appallingly un-PC (but appallingly singable) Land of Hope and Glory, the composer who attempts to raise us to our feet with choral panegyrics to the 'Great race, whose empire of splendour, Has dazzled a wondering world!'. How can we relate to such a figure in a Britain – or should that be England? – which seems desperate to forget all that embarrassing nationalist hubris, or to flagellate itself for the crimes of colonialism?

For others he is just another aspect of the English Heritage Industry: a birthplace museum to be visited, a brown-signposted 'Elgar Route' to be followed, a somehow reassuringly familiar face on the back of a £20 note, though ironically he won't be there much longer – but not, perhaps, an important artist whose work demands serious engagement. One might buy a mug with his picture on it, put on 'Nimrod' from the *Enigma Variations* at a more sedate kind of dinner party, or even – like the titular hero of Radio 4's *Ed Reardon's Week* – name one's cat after him; but as for sitting down with the music and trying to work out why, in a world unimaginably different from the one Elgar knew, his music still refuses to go away ...

So this anniversary year does seem to have come along at a rather convenient time, culturally speaking. With so much of the music being performed, so many appraisals and re-appraisals of his work and its biographical hinterland on offer, we no longer have an excuse to avoid engaging with this important but perplexing figure: over-familiar in some ways, in others barely known at all. Some Elgarians have argued that it is precisely the familiar face that is the false one: a mask, adopted partly for defensive reasons, partly because it was only as a self-created Edwardian gentleman that Elgar felt he could achieve the social leverage necessary to further his art. This was in fact a man of humble, lower-middle-class origins, without any of the benefits of what used to be called a 'good' education. He was, moreover, a Roman Catholic, in an age when many patriots still viewed Catholicism with suspicion bordering on paranoia. Take a look - while you still can - at Elgar's portrait on that £20 note, staring wistfully across the River Severn to Worcester Cathedral, remember that when his new Dream of Gerontius was put forward for the 1902 Three Choirs Festival, the Bishop of Worcester objected - and there were plenty who supported him. Performance in the Cathedral in Elgar's home town was only authorised later, once the text had been safely purged of objectionable 'popish' elements.

FAR LEFT

The young Edward Elgar with his beloved little brother Joe, who died in childhood

BELOW

The title-page for Schumann's Davidsbündlertänze, a work whose tonal scheme offers pre-echoes of Elgar's own First Symphony



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As far as one can judge from the music it does seem pretty clear that Elgar was more than just a social opportunist. Listen to the magnificent motto theme that begins and ends the First Symphony, which Elgar connected with 'massive hope' and Edwardian 'glad, confident morning', and it's impossible to resist the impression that Elgar shared the collective dreams and aspirations of his age. Shared them - and at the same time, knew how to turn them to his own advantage: hence his famous remark on completing the 'Land of Hope and Glory' march tune from Pomp and Circumstance No. 1, 'I've got a tune that will knock 'em - knock 'em flat'. But look further at the First Symphony, beyond that 'glad, confident' motto theme, and the picture suddenly pans out in surprising new directions. The theme has hardly subsided in a secure A flat major, than the music explodes into a turbulent Allegro appassionato in D minor (or just about) - the furthest key from A flat. In fact there is more music in D minor or major than in the supposed home key in this symphony, and in this remote territory we meet a very different Elgar: in the eerie, fragmented introduction to the finale for instance, or in the achingly sad coda of the slow movement. In the larger framework it places a gigantic question mark against the supposedly triumphant return of the motto theme at the end of the symphony. Elgar may be trying to convince us that the dream still lives, but for many listeners his heart is not entirely in it.

Typically, Elgar dismissed the First Symphony's boldly two-faced design with a light joke – it was, he said, a response to a challenge thrown by an old friend: 'Bet you can't write a symphony in two keys at once!'. But those who know the music of Robert Schumann may be reminded of the tonal scheme of his piano-cycle *Davidsbündlertänze*. In that work Schumann famously used names for what he felt were the two sides of his own divided personality: the fiery, impulsive Florestan and the dreamy, hypersensitive Eusebius. It is tempting to see the A flat and D sides of Elgar's First Symphony in similar terms – especially when one realises how crucial Schumann's influence and example were to Elgar. After a

concert in 1882, Elgar called Schumann simply 'my ideal!'. Consumed - as so often - by self-doubt in his early twenties, Elgar drew huge encouragement from an article by Hubert Parry. Schumann, Parry wrote, 'seemed to have developed his technique by the force of his feelings, and was always more dependent upon them in the making of his works than upon general principles and external stock rules'. For Elgar, who keenly felt the lack of a grounding in those 'external stock rules', this was a lifeline - as was Parry's observation that Schumann had likewise been a late, gradual developer. Without that Elgar might have given up long before his first big breakthrough with the Enigma Variations at the age of 42.

Telling echoes of Schumann's music can be heard throughout Elgar's work. In the Cello Concerto the bittersweet song theme of the slow movement virtually quotes phrases from 'Träumerei' ('Dreaming') from Schumann's Kinderszenen ('Scenes from Childhood'): more than a hint of what might have been on Elgar's mind here. But there may be one especially significant aspect to this sense of kinship Elgar felt with Schumann. Almost certainly Schumann was manic-depressive, and there is strong evidence that Elgar both gloried in and suffered from the same condition. As with Schumann, his creative life swung between periods of breathtaking fertility and almost paralysed silence. Behind the carefully maintained public mask, Elgar was clearly as emotionally labile as Schumann. 'I have worked at fever heat', he wrote after completing his Second Symphony, 'and the thing is tremendous in energy' - this soon after a period in which he had despaired of writing anything again. The extremes take many forms. On one level the Enigma Variations is clearly a song of gratitude to the 'friends pictured within', with the concluding proud self-portrait Elgar's way of saving 'look what you have made of me!'. Yet this was the same man who would later bleakly confess that his effect on others was purely 'for evil', and who described the Enigma theme as embodying his

'As with Schumann, Elgar's creative life swung between periods of breathtaking fertility and almost paralysed silence'

> A 1902 map of Elgar's 'empire of splendour', which helped define an entire era



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enduring 'sense of the loneliness of the artist'. When the critic Ernest Newman met the composer for the first time he was astonished when Elgar's wife Alice 'tactfully steered the conversation away from the topic of suicide that had suddenly arisen; she whispered to me that Edward was always talking of making an end of himself'. The heart-breaking sadness of the old man's dying utterance in *Gerontius* may be a direct reflection of the dark, depressive side of Elgar's character.

The more one looks at Elgar's greatest work, the more complex it reveals itself to be, provoking intriguing questions about the creative mind's relationship with itself and with the society it operates within. The much-underrated oratorio The Apostles, for instance, can be taken as a sincere religious offering to an age in which religion was still a powerfully cohesive social force. But when one learns that Elgar's first idea for the work came with the realisation that the apostles themselves - the pillars on which a church and an empire were to be built - were poor men of humble backgrounds, then Elgar's emotional investment in the story begins to take on intriguing new aspects. Then there's the Second Symphony. Its thrusting, almost over-joyous opening theme was associated in Elgar's mind with a line from Shelley, 'Rarely, rarely comest thou, Spirit of Delight!'. Which raises the question, was the symphony intended as a portrait of those moments when delight reigns, or is it an expression of regret that delight is so rarely present? Later comes an unsettling, fabulously scored passage in a slower tempo that Elgar compared to 'a sort of malign influence wandering thro' the summer night in the garden'. Who or what is this 'malign influence'? Something external, or Elgar himself? It clearly disturbed some members of its first audience in 1911: one critic went so far as to accuse the work of 'pessimism and rebellion'. When the 'malign influence' theme returns in the scherzo-like third movement it rises to a violent climax on massed brass and pounding percussion - a passage that always startles people who think they know Elgar from the most popular works.

This was Elgar's response to a nightmare passage from Tennyson's poem *Maud*: the words of a suicide cast into a shallow grave beneath a roadway:

'And the hoofs of the horses beat, beat, The hoofs of the horses beat, Beat into my scalp and brain.'

The finale builds its way back to something like the 'massive hope' embodied in the First Symphony's motto theme - at least until the coda. But in a good performance the third movement's grim climax leaves a disquieting aftertaste. In order to re-don the mask, sing the kind of songs he feels are expected of him, has Elgar had to bury something of himself, like the still-conscious, tortured suicide in the poem? If questions like that don't fit with the image you have of Elgar, then perhaps it's time to take another, closer look.



ABOVE
The Elgar of popular myth, as British as the Union flags at the Last Night of the Proms

ELGAR AT THE PROMS 2007

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PROM I	Cello Concerto	13 July
PCM 2	Violin Sonata	23 July
PSM 2	Serenade for Strings	4 Aug
PROM 30	Four Choral Songs, Op. 53	5 Aug
PROM 31	Enigma Variations	5 Aug
PROM 46	The Apostles	18 Aug
PROM 72	Pomp and Circumstance March No. I,The Spirit of Engla	8 Sep and

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ATHOROUGHLY CLASSIC MASTER

Sibelius's reputation, 50 years on from his death, is assured. But, as **Calum MacDonald** reveals his music is as hard to categorise now as when Constant Lambert declared him the greatest symphonic writer since Beethoven.

he time is long past when Sibelius was regarded as in the forefront of modern composition. That was an eccentric opinion even by 1934, when Constant Lambert's provocative book *Music Ho!* proclaimed him not only one of the greatest contemporary masters but the most fruitful model for British composers to follow. In the 1930s and 1940s, the symphonies of Bax, Walton, Moeran, Dyson, Vaughan Williams and others show how seriously that advice was taken. Nor is Sibelius's influence entirely spent, if we judge by the symphonies of Sir Peter Maxwell Davies or, more recently, Julian Anderson.

Lambert's considered and resounding judgement is worth pondering: 'the most important symphonic writer since Beethoven, [and] the only writer since Beethoven who has definitely advanced ... the most complete formal expression of the musical spirit'. Lambert may go too far – what of Brahms, what of Mahler? Yet in fact, though there was perhaps a slight dip in his popularity in the decades before and after his death, nothing has diminished Sibelius's reputation since. Like a rock, his music remains immovable, embedded in the mainstream repertory. Not as a modernist, but as a great classic, in the mould of Bach or Beethoven.

Sibelius's own pronouncements in later life helped to shape that perception: as he famously said of his Sixth Symphony, while other composers were concocting cocktails of various hues, he offered the public pure cold water. And in his symbolic meeting with Mahler in 1907, to the Austrian's contention that 'the Symphony must be like the world. It must be all-embracing', Sibelius posed 'its style and severity of form, and the profound logic that creates an inner

connection between all the motifs'.

Yet he was an odd sort of classic, riding the tide of musical nationalism that had already swept Russia (in his youth still Finland's political overlord) and drawing on the specific mythic traditions of the national epic, the *Kalevala*, and the unique landscape in which its sagas are located. Though he wrote plenty of pieces that catered to trivia or parochial needs (even *Finlandia* started life as a theatrical tableau that was to include the first



steam train to be brought to Finland), Sibelius's greatest works are not so much international as supranational in appeal. He doesn't adapt himself to a shared culture, but makes his Finnish roots as good a basis as any for universal appeal.

In his work, symphonic architecture and the illustrative, programmatic music established by Berlioz and Liszt draw closer together, in an unexpected synthesis. His tone-poems may or may not have detailed stories behind them, but what they communicate is atmosphere, growth, the sense of a journey with a goal: just as his symphonies do. The symphonies have no poetic starting point, yet to listen to them – even the Second, with its lingering Russian nationalist elements – is to experience the unique atmospheres and landscapes of Finland, above all the ungovernable impact of natural forces. Sibelius's landscapes are unpeopled, apart from the composer/listener/observer, and in some of his last works (*Tapiola*, the *Tempest* prelude) form itself seems to have dissolved into the textural continuum, and we attend only to the voice of the storm or the forest.

There are two things for which Sibelius has always stood that will guarantee him audiences while keeping his music an

FET

Constant Lambert, who controversially urged British symphonists to take Sibelius as their starting point

ABOVE

Mahler, whose view of the symphonic world was the antithesis of Sibelius's, as caricatured in 1900, conducting his First Symphony



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Thursday 03 January

10:00 Prague City Tour

15:00 Bambini di Praga "Flying the World"

Bethlehem Chapel

20:00 Madama Butterfly (G. Puccini)

Prague State Opera

20:00 The Nutcracker (Ballet by P.I. Tchaikovsky)

National Theatre

Friday 04 January

09:00 Day Tour to Vysoka

10:00 Tour of the Estates Theatre*

15:00 Baroque Jazz Quartet

Church of Ss Simon and Juda

20:00 Carmen (G. Bizet)

Prague State Opera, followed by a grand buffet supper

Saturday 05 January

09:00 Day tour to Karlstejn Castle*

10:00 Don Giovanni (W.A. Mozart)

National Marionette Theatre

15:00 Black Theatre of Prague

Black Light Metro Theatre

15:00 Tour to Bertramka*

20:00 Czech Philharmonic Orchestra

Dvořák Hall, Rudolfinum

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Sunday 06 January

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Yet there was another side to him, free and fantastical, capturing mood after mood in intense, brief fragments – and nowhere is this other Sibelius, the pure musical poet, more thoroughly on show than in the most ambitious of all his many theatre scores, the incidental music to Shakespeare's *The Tempest* that was almost his last completed work.

SIBELIUS AT THE PROMS 2007 PROM 24 Tapiola 31 July PCM 4 String Quartet, Op. 56 6 Aug PROM 38 Symphony No. 5 11 Aug PROM 42 The Tempest (complete); Symphony No. 7; songs 15 Aug PROM 60 Symphony No. 2 29 Aug

BELOW

The designer pulled out all the stops for the premiere of Sibelius's *The Tempest* in Copenhagen, presenting a vivid array of characters (from left) Valdemar Møller (Stephano), Johannes Poulsen (Caliban), Rasmus Christiansen (A Boatsman) & Holger Gabrielsen (Trinculo)

'The most thoroughly onomatopoeic stretch of music ever written'

Ralph Wood describing Sibelius's incidental music for *The Tempest*





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RINGING THE ALBERT HALL

As the Proms Ring cycle reaches its climax. Christopher Cook recalls the glories of earlier instalments, proving that this music needs neither horned helmets nor dramatic backdrops to make an impact.

nce upon a very long time ago when the Proms were young, Monday nights at the Proms were 'Wagner Nights', with Sir Henry Wood carving 'bleeding chunks' from the Master's music dramas for the delectation of an audience who, one suspects, might have thought a whole work too rich for their taste. Then after the Second World War Wagner rather disappeared from the programme, except for bite-sized orchestral pieces.

The Proms, however, have certainly made up for lost time these past three seasons. When the whispers began that year-by-year 'They' were going to put together a complete *Ring* cycle, Wagnerians from Manchester to Margate began to dust off their horned helmets and brush up their plaiting skills. (If you doubt me, remember the buzz on the Proms messageboard.)

First there was Sir Simon Rattle, making his *Ring* debut in 2004 with *Das Rheingold* with the Orchestra of the Age of Enlightenment playing period instruments. And it sounded glorious. (Did you know the principal oboist actually made his own instrument for the performance?) It was almost as Wagner himself might have heard it. And in the Albert Hall you could have heard a ring, or rather a pin, drop as Willard White's noble Wotan, egged on by Kim Begley's Loge, took those fateful steps into Nibelheim and towards the end of the world in 14 hours' time when four years on we would reach the closing pages of *Götterdämmerung*, the final opera in the cycle. Who cared if this was a concert performance? The drama here was in the music.

It got even better in 2005 when a certain well-known Spanish tenor made his Proms debut as Siegmund in *Die Walküre*. Plácido Domingo sang his heart out and when Bryn Terfel put Lisa Gasteen, his errant daughter Brünnhilde, to sleep it was as a father bidding his daughter goodnight, not as a God banishing a warrior maiden. For anyone lucky enough to be in the hall or at home with Radio 3, the Royal Opera's day out in West London with its Music Director Antonio Pappano in charge challenged every superlative known to the man or woman in the radio presenter's box. (I should know – I was on duty that night.)

Then came *Siegfried* partly borrowed from the Châtelet Theatre, Paris, with Christoph Eschenbach on the podium and fielding an amazing cast of Russian basses and baritones. Where do they find them? It's a rare production of the third of the four *Ring* operas when the dragon Fafner coiled up over his treasure

in Neidhöhle, sung here by Mikhail Petrenko, sounds like a Wotan/Wanderer-in-waiting.

This year the Proms arrives at *Götterdämmerung*, the end of the beginning of the story, or even the beginning of the end depending on how you read Wagner. And what a cast! The American soprano Christine Brewer sings Brünnhilde, Stig Andersen is Siegfried, with the incomparable British bass Sir John Tomlinson as Hagen, the villain of the piece. Donald Runnicles is in charge of ending the world as the gods go up in flames in Valhalla and the River Rhine floods its banks. As they used to say in theatre ads, 'Book early to avoid disappointment'.

THE RING CYCLE AT THE PROMS 2007

PROM 39

Wagner Götterdämmerung

12 Aug

BELOW

Sir John Tomlinson as Hagen in last year's dramatic staging of Götterdämmerung at the Royal Opera House, a role he will reprise in the culmination of the Proms' Ring cycle







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The BBC Symphony Chorus is the resident choir for the BBC Proms and always performs on the First and Last Nights. This year's Proms performances include Beethoven's Symphony No. 9, Wagner's Götterdämmerung and Brett Dean's Vexations and Devotions, all with the BBC Symphony Orchestra, conducted by Jiří Bělohlávek, Donald Runnicles and David Robertson respectively, and an a cappella concert conducted by Chorus Director Stephen Jackson.

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INTERNATIONAL HIGH FLIERS

The roster of visiting conductors and orchestras is a highlight of any Proms season, but this year promises even more than usual, as **Edward Bhesania** reveals.

Orchestra) appeared at the Proms over 40 years ago, the number of visiting ensembles – and of inspiring conductors – has expanded rapidly. But even by present-day standards, the conductors appearing with foreign orchestras this season represent a dizzying array of international talent.

From Rome comes the Accademia Nazionale di Santa Cecilia, with Antonio Pappano, London-born of Italian parents, whose visceral performances have won acclaim at the Royal Opera House, Covent Garden, where he has been Music Director since 2002. Principal Conductor of the London Philharmonic Orchestra from 2000 to later this year, and a regular visitor to the Proms, Kurt Masur celebrates his 80th birthday by bringing together the LPO and his Orchestre National de France – of which he has been at the helm since 2002 – in a unique joint venture taking in classics of the repertory by Bruckner and Tchaikovsky.

Also turning 80, Sir Colin Davis, who this year became Conductor Laureate of the London Symphony Orchestra after 11 years as Principal Conductor, leads a Brahms/Sibelius Prom with the European Union Youth Orchestra, established almost 30 years ago by Claudio Abbado. Abbado has also worked intensively with the second of the season's visiting youth orchestras, the Simón Bolívar National Youth Orchestra of Venezuela, part of a radical education programme in Caracas in which music is effecting social change. This emblem of national pride is conducted by Gustavo Dudamel, who has been snapped up as Principal Conductor of the Gothenburg Symphony from next season, since making a lastminute Proms debut with them in 2005, replacing an indisposed Neeme Järvi.

Abbado appears this year with his newest band, the Lucerne Festival Orchestra – which is making its Proms debut – featuring international soloists and chamber musicians in addition to a core of hand-picked Mahler Chamber Orchestra members.

Paavo Järvi has led the Cincinnati Symphony Orchestra since 2001. This season he also became Music Director of the Frankfurt Radio Symphony Orchestra, which he brings to the Proms playing an aptly Austro-German programme. Osmo Vänskä, who made a great impact at last year's Proms with the Minnesota Orchestra, remains Chief Conductor of Finland's Lahti Symphony Orchestra, a group which he has worked with for nearly 20 years, placing it squarely on the international map and especially renowned for

its interpretations of the Finnish and Scandinavian repertory. Another conductor whose orchestras have straddled the Atlantic is Andrew Litton (who now holds honorary positions with his former ensembles in Dallas and Bournemouth); since 2003 he has been Principal Conductor of the Bergen Philharmonic, which he conducts this year in a centenary celebration of Bergen's most famous son, Edvard Grieg.

Bernard Haitink held the post of Chief Conductor of the Royal Concertgebouw Orchestra for nearly 25 years, continuing the work of his predecessor Eduard van Beinum in drawing Bruckner's symphonies in to the orchestral repertory. This season will see him conducting the mighty Eighth Symphony as well as music by Debussy and Wagner, composers close to his heart. The present successor to Haitink in Amsterdam is Mariss Jansons, who received a standing ovation three years ago at the Proms for Strauss's Ein Heldenleben with his Bavarian Radio Symphony Orchestra. This year he returns with his German orchestra for Strauss's lofty Also sprach Zarathustra, and for symphonies by Beethoven, Sibelius and Honegger.

Following his period as Principal Conductor of the London Symphony Orchestra, Michael Tilson Thomas has now been at the helm of the San Francisco Symphony for over a decade. His two Proms this year play to the strengths of conductor and orchestra alike, in a characteristic mix of American and European music. In two similarly contrasting Proms, Daniel Barenboim – having just left the Chicago Symphony Orchestra after 15 years – makes his first Proms appearances with the Vienna Philharmonic, contrasting pinnacles of the Viennese tradition with folk-inspired music from Hungary and Romania.

Riccardo Chailly succeeded Haitink at the Royal Concertgebouw Orchestra and in 2005 became Music Director of the Leipzig Gewandhaus Orchestra. This season sees him presenting a programme of Beethoven and Brahms. Another conductor lauded in the opera house and now increasingly on the concert platform is James Levine, Music Director of the Metropolitan Opera, New York, and also (since 2004) of the Boston Symphony Orchestra, whose two Proms, he says, 'reflect the kind of programming that has been representative of the Boston Symphony Orchestra throughout its history'.

A world of international talent, all converging at the Royal Albert Hall – you'd expect nothing less of the Proms.

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TUNE UP, TUNE IN

The Proms are about access to great music and, as Lincoln Abbotts explains, this year there are more opportunities than ever for young music lovers and families to get involved.



he Proms' approach to learning can be summed up very simply: creative, collaborative and celebratory. Every cultural institution worth its salt these days seems to come with an interlocking education programme, whether it's an orchestra visiting schools in outlying regions or the Natural History Museum inviting kids to enjoy the flesh-eating beetlecam. But all too often the activities designed for kids are kept separate from those for adults. Not at the Proms, though. Working with families, with both young and established composers and performers, and with unique combinations of artists, we aim to make an impact through distinctive, high-quality musical experiences. Tune up, tune in and come and celebrate with us.

Music-making for all ages

There are plenty of family-centric activities to tempt you to the Proms this year, and you don't even have to come to the Royal Albert Hall to enjoy some of them. There is a diverse range of projects around the country that will enable you and your family to get involved in the great range of Proms experiences, whether it's participating in an orchestra or choir or simply listening to the amazing range of music on offer.



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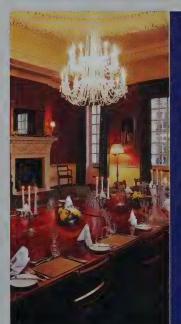
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'It is great to see young people enjoying making music together at all levels. I know that all who took part in all aspects of the Reading Out + About enjoyed themselves thoroughly and gained a lot from the experience'

Colin Robinson Chairman, Berkshire Maestros

Out+About

The Out+About scheme is now in its fifth year. Following last year's success in Reading, this summer we'll be visiting Brighton. The premise is simple: bring together the BBC Symphony Orchestra and members of the local musical community, stir well over a period of several weeks and hey presto, great music! These intensive activities will culminate in two events – a matinee for children and an evening concert for families including big screens, dramatic lighting, lots of audience participation and new music, all presented by Dave Benson Phillips.

Blue Peter Prom

The Blue Peter Prom has become a must-see, sell-out event and needs little introduction: it offers a chance for families to come and enjoy great music played by the BBC Philharmonic conducted by rising star conductor Tecwyn Evans. This year's Blue Peter Prom will be presented by Peter Duncan and Dave Benson Phillips and there will also be a sparkling Bollywood strand to the event, so prepare to be dazzled.

Music Intro

What about if you've never been to the Proms before? Don't be daunted, give Music Intro a go. Before five of this year's concerts, you'll get the chance to have a sneak preview of what's going to be played and learn the stories behind the music. You'll also be able to meet some of the musicians, and if you bring an instrument you'll have the chance to play the themes. Whether it's Debussy or Shostakovich, Gershwin or Britten that tickles your fancy, one thing's certain – by the time you get to the concert, you'll know a lot more than you did when you arrived for Music Intro.

Proms Family Orchestra

We launched this initiative in 2006 and it was such a success that this year we're expanding it. The idea is simple: family members, be they mums, dads, brothers, sisters, aunts, uncles or grandparents, sitting side-byside making music. Whatever instrument you play, at whatever level, you can come and join in the fun. There are several pre-Prom events that involve the Family Orchestra, including Rachel Portman's The Water Diviner's Tale, Out+About in Brighton and the astonishing 250-strong Simón Bolívar National Youth Orchestra of Venezuela. In the words of its founder José Antonio Abreu, 'It's a big family which is dedicated to harmony, to those beautiful things which only music can bring to human beings'. Why not bring your own family and have a go at some Latin American music before their Prom?

DATES FOR YOUR DIARY

Music Intro

West Arena Foyer, RAH

4 Aug (12+)	5.00pm-5.45pm
11 Aug (7+)	5.00pm-5.45pm
14 Aug (7+)	6.00pm-6.45pm
19 Aug (7+)	5.00pm-5.45pm
26 Aug (7+)	6.00pm-6.45pm

Free to ticket holders for the evening concert. These events are for families where at least one member of the group is under 16.To apply for tickets phone 020 7589 8212 after 11 June and ask for Music Intro Workshop tickets. Guidance as regards the target age for these events is given above.

Meet the Players of the BBC National Orchestra of Wales

West Arena Foyer, RAH

20 July	6.00pm-6.30pm
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Free to ticket holders for the concert. See page 128 for details.

Proms Family Orchestra

Royal College of Art

27 Aug (venue TBC)

21 July	2.30pm-4.30pm
22 July	2.30pm-4.30pm
19 Aug	1.30pm-3.30pm

... and events throughout May at the Brighton Dome.

Free. To book places please visit bbc.co.uk/proms, email promslearning@bbc.co.uk or call 020 7765 2679.

EFT

The Proms Family Orchestra in action at the Reading Out+About in 2006

10.00am-1.00pm

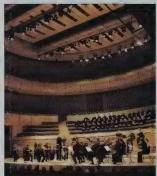


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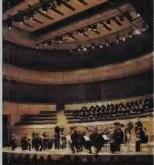
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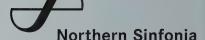
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Thomas Zehetmair is one of the few player/conductors who is mesmerizing both with and without an instrument in his hands," The Guardian

> For further details contact Simon Clugston, Performance Programme Director on +44 (0) 191 443 4666 or e-mail simon.clugston@thesagegateshead.org







FOCUS ON YOUNG MUSICIANS

The Water Diviner's Tale

This year the BBC has commissioned *The Water Diviner's Tale*, a dramatic musical piece for all ages, from Oscar-winning composer Rachel Portman, whose first opera, *The Little Prince*, was such a success on BBC television. For her new piece she has worked with the award-winning poet and playwright Owen Sheers to create a drama that draws on global myths and legends about water – from ice and storms to flood and drought – as well as on current stories, to reflect on climate change and the way it affects and concerns young people. You'll be able to hear it for yourself on 27 August. And if you fancy a more active role, then you could find yourself singing onstage in the Royal Albert Hall.

BBC New Talent is working with the BBC Proms to find young singers from across the UK to take four solo roles or to be part of a 40-strong chorus to participate in the premiere of this work. So, if you love singing, why not apply?

NEW TALENT

TAKE PART IN 'THE WATER DIVINER'S TALE

Audition workshops will take place in July 2007 and all of the chorus and soloists selected will be invited to attend a 10-day residential music camp prior to the performance in August. If you are aged between 11 and 16 (boys' voices must not have broken) and enjoy performing, then we want to hear from you. Go to **bbc.co.uk/newtalent** for more information and an entry form.

Get Inspired

'I always had a curiosity about trying new things in music. A new sound, another way to do something ...'

Miles Davis

This quote really sums up what we're doing this year in our young composer competition, which we've renamed Inspire ...

In February this year young composers from across the country attended the first ever BBC Proms Composer Labs. Just like a chemistry lab, they were the ideal place to try out new ideas, and we tried some of our own, such as working with all of the BBC performing groups together on one project for the first time. And it worked!

Budding composers aged 12–18 are invited to enter the competition and, most excitingly, up to six winners of Inspire will become the first of the competition's ambassadors, receiving a commission for a new piece that will be developed for performance at next year's Composer Labs. All Inspire entrants are also invited to the Inspire Day to meet professional composers and musicians, other young composers and key figures from the music industry. Come and see how they make music, show them how you make music and make music together.

NSPIRE

Do you know someone who should be entering Inspire, the BBC Proms/Guardian Young Composers competition for 12- to 18-year-olds?

The deadline for entries is 11 May.

Inspire Day, including the Young Composers' Concert at Cadogan Hall, will be held on 17 August.

For more details, visit **bbc.co.uk/proms**, email promslearning@bbc.co.uk or call 020 7765 2679.





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Side by Side

Have you ever wondered what it's like to be an orchestral musician, up on stage? The BBC Proms and performing groups have long maintained that the best way to learn is by working alongside professionals. From members of Cheshire Youth working with the BBC Philharmonic in Manchester to Reading's Berkshire Maestros' performance with the BBC Symphony Orchestra at Out+About last year, young musicians across the country are given the opportunity to perform with the BBC.

The 2007 Proms season offers yet more opportunities. As part of Brass Day (more on that below), young musicians from the Royal Northern College of Music will work alongside brass players from the BBC Philharmonic in what will be a unique performance of Musorgsky's *Pictures at an Exhibition* in an arrangement by Elgar Howarth and Janáček's ear-catching *Sinfonietta*. While down on the south coast, Brighton's young and amateur musicians will play a crucial role in Brighton's Proms Rock.

Brass Day

Following on from the success of Violins!! (2005) and last year's The Voice, when Orlando Gough brought together over 1,000 amateur and professional singers, the Royal Albert Hall will be resounding to the sound of brass in all its many forms on 28 July. It's a day of massed forces celebrating the diversity and joy of brass instruments and their repertory, and it offers something for anyone involved in brass, from star soloists such as Håkan Hardenberger and David Pyatt, to the youngest enthusiast who has just had his or her first trumpet lesson. It will bring together the brass players of the BBC Philharmonic, the Grimethorpe Colliery and Black Dyke bands and, for a truly international flavour, some remarkable Uzbek trumpeters.

The day will get off to a rousing start with Brass Massive, which is open to players of all levels – all you need is your own instrument, so come and join in. This will be followed by two concerts, the second of which

will feature a remarkable new work for epic brass forces by Peter Wiegold. *He is armoured without* is part composed, part improvised and has been created through a series of workshops. It will bring together huge brass forces, including around 200 amateur and student brass players from Manchester and London in a celebration of the day, and the result promises to be exciting and not without daring!

So whether you're a budding young musician or composer, whether you're a Proms veteran or a complete novice, there is a wealth of great music to be discovered and a host of activities to get involved in. It's time to start planning your summer.

For more information about any of the Proms learning events, please contact promslearning@bbc.co.uk

BRASS MASSIVE

28 July I 0am-12pm

Fancy being part of Brass Day? If you play a brass instrument and you can bring it along, come and join Brass Massive. Come and join a team of professionals for a two-hour brass workshop at the Royal College of Muisc, culminating in the first ever performance of the Proms brass Fanfare on the steps of the Royal Albert Hall, announcing to the world at large that Brass Day is well and truly under way.

To find out more visit bbc.co.uk/proms, email promslearning@bbc.co.uk or call 020 7765 2679.

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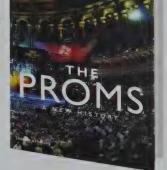
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BBC ONE – Last Night and highlights

As well as the traditional live celebrations from the second half of the Last Night of the Proms, BBC ONE will broadcast three programmes of highlights drawn from several Proms: Elgar – including the Cello Concerto and Enigma' Variations; youth orchestras from around

the world featuring the European Union Youth Orchestra and the national youth orchestras of Great Britain and Venezuela; and a programme of Baroque music by Corelli, Handel and Purcell. Please check BBC ONE listings nearer the time for transmission details.

BBC TWO - Saturdays

Friday 13 July	First Night of the Proms
Saturday 4 August	Prom 29
Saturday II August	Prom 38
Saturday 25 August	Prom 55
Saturday I September	Prom 64
Saturday 8 September	Prom 72 (first half)

BBC TWO will also record the film music Prom on Saturday 14 July. The programme will be transmitted on 28 July – please check BBC TWO listings nearer the time for details.

BBC FOUR - Every week

Sunday 15 July	Prom 3	Tuesday 7 August	Prom 33
Monday 16 July	Prom 4	Sunday 12 August	Highlights
Tuesday 17 July	Prom 5	Monday 13 August	Prom 40
Sunday 22 July	Prom 13	Tuesday 14 August	Prom 41
Monday 23 July	Prom 14	Sunday 19 August	Prom 48
Sunday 29 July	Prom 22	Monday 20 August	Prom 49
Monday 30 July	Prom 23	Sunday 26 August	Prom 56
Tuesday 31 July	Prom 24	Monday 27 August	Prom 58
Sunday 5 August	Prom 31	Tuesday 28 August	Prom 59
Monday 6 August	Prom 32	Sunday 2 September	Prom 65

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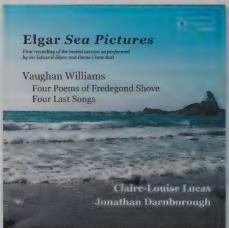
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Elgar & Vaughan Williams - new CD release



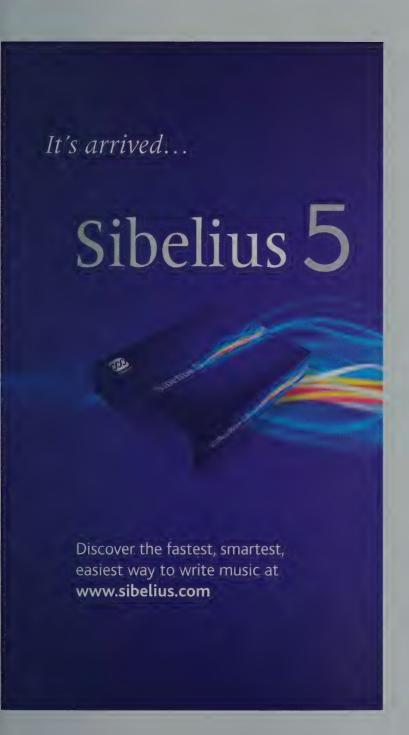
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> **Denby Richards** Musical Opinion

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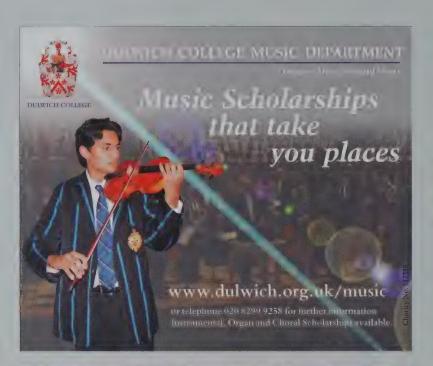
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PRICE CODES

Each concert falls into one of seven price bands, colour-coded for ease of reference.

G For full list of prices see page 139
For special offers see page 131

All concert details were carrect at the time of joing to press.

The BBC exerces the right to older creat in programme details at oncessory.

Key to venues:

RAH

NGS //

ACA

III B



The best of British

Sharona Volcano catches up with charismatic cellist Paul Watkins, who isn't anticipating any First Night nerves

The British cellist Paul Watkins is no stranger to the Proms. He played here regularly as principal cellist of the BBC SO, and made his first solo Proms appearance in 1993 in the Elgar Concerto. 'That was daunting, but in the end the whole thing was a great thrill, so I'm really looking forward to playing it again.'



Watkins has been a regular soloist at the Proms ever since that performance, so he's got used to one of the biggest issues – space. 'The first time you play a concerto in the Royal Albert Hall you are overwhelmed by its size. I'd played there in youth orchestras but I'd tended to be buried at the back of the stage. When you sit at the front, facing full out, it's a very striking place to be in.'

However, projecting the solo line in the Elgar is not an issue. 'It's such a beautifully written work, a masterclass in orchestration. What he

does with little splashes of colour here and there is just amazing, creating the illusion of grandeur and great space using very economical means. It's ideal for a cello concerto because it's not the most projecting of instruments.'

Watkins – perhaps surprisingly for a British cellist initially got to know the work not through the various Jacqueline Du Pré recordings, but through Paul Tortelier. 'I fell in love with his recording - and I still love it.' This will be Watkins' first concerto performance with Jiří Bělohlávek, a conductor he initially encountered in his BBC SO days. 'I've got huge admiration for him - he's a sincere, unshowy, deep musician. It's going to be a great pleasure to do the Elgar with him.'

As for the occasion itself, Watkins has a great fondness for the Proms. 'The Prommers are a unique and remarkable bunch – eccentric in the best tradition. What they do by standing down there infects the rest of the auditorium and the first thing visiting musicians comment on is the quality of the listening. The Prommers come from all walks of life, but what they

all have in common is an intense love and knowledge of the music which seems to spread itself through 6.000 people. It may be one of the biggest concert halls in the world but it's the place where you can play the quietest.'

SPOTLIGHT ON ... PROM 3

Buskaid Soweto String Project

One of the most exciting froms deputs this year will be that of the Buskaid Soweto String Ensemble, part of a project which was set up a decade ago in Diepkloof by British violist Rosemary Nalden. Her arm was simple—to introduce underprivileged South African children and youths to the delights of string playing using group teaching. The result is something unique, with an ensemble of senior players who are immediately distinctive for their full blooded and earthy playing sound. As players have developed, they have in furn become feachers of younger students and the project now consists of some 70 players ranging in age from 5 to 24.

Practice project has been an outstanding success is clear from the prestigious concerts that the Ensemble has given, and the fact that for every student who is taken on many more have to be turned away. Sir John Eliot Gazdiner was one of the first musicians to get involved with the group bringing members of his English Bacque Soloists to South Africa to work with them. That work will come to fruition when the two groups play side by side in



FRIDAY 13 JULY

SATURDAY 14 JULY

SATURDAY 14 JULY



SUNDAY 15 JULY



7.30pm-c9.50pm

3.00pm-c4.45pm

7.30pm-c9.45pm

7.00pm-c9.30pm

Walton

Overture 'Portsmouth Point' PROMS FIRSTS LONDON PREMIERE 1927

Elgar

Cello Concerto in E minor

interval

Beethoven

Symphony No. 9 in D minor, 'Choral' 70'

Paul Watkins cello Maria Haan soprano Patricia Bardon mezzo-soprano Paul Groves tenor René Pape bass

Philharmonia Chorus **BBC Symphony Chorus BBC Symphony Orchestra** Jiří Bělohlávek conductor



Launching our celebration of Proms Firsts premieres given at the Proms since the BBC became associated with them 80 years ago -Walton's roistering Portsmouth Point overture (given its London premiere at the BBC's

first Proms season in 1927) is the prelude to Elgar's timeless Cello Concerto, in the year of his 150th anniversary. Beethoven's life-affirming 'Choral' Symphony was unheard last year owing to fire at the Royal Albert Hall, and so makes a historic first appearance at a First Night, as well as being heard again with contrasting forces later in the season (see Prom 62).

Broadcast on BBC TWO Elgar's Cello Concerto recorded for broadcast on BBC ONE

Proms Saturday Matinee at Cadogan Hall

Mendelssohn

A Midsummer Night's Dream excerpts

Korngold

Much Ado About Nothing - Suite

Stravinsky

Three Songs from William Shakespeare 7'

Bridge

There is a willow grows aslant a brook **PROMS FIRSTS** WORLD PREMIERE 1927

Shostakovich

Hamlet – Suite from the incidental music. Op. 32a

Anna Dennis mezzo-soprano Speakers to be announced

Britten Sinfonia Alexander Shelley conductor

Today's Shakespearethemed programme of music and speech draws on the enchanted spirit-world of Mendelssohn's A Midsummer Night's Dream music and Korngold's Much Ado About Nothing,



in its violin-and-piano incarnation. Bridge's 'impression', inspired by Gertrude's description of Ophelia's suicide in Hamlet contrasts with Shostakovich's music for the same play.

There will be no interval

Music from Great British Films

Programme to include:

Works by Adler, Arnold, Coates, Stephen Warbeck and John Williams

Philip Achille harmonica Presenters to be announced

BBC Concert Orchestra John Wilson conductor

In the year of BAFTA's 60th anniversary and the month that BBCTWO begins its Summer of British Film, a wide-ranging feast of some of the finest scores, taking in Larry Adler's Genevieve (1953), Coates' The Dam Busters (1954) and Arnold's Oscar-winning The Bridge on the River Kwai (1957) as well as modern hits such as Shakespeare in Love and Harry Potter and the Philosopher's Stone. John Wilson directs a celebration of the vivid musical colour that composers have brought to the silver screen through more than 60 years of British film-making.

Broadcast on BBCTWO

6.00pm Pre-Prom Talk (RAH)

Edward Seckerson explores music from British films with John Wilson

Campra

Messe de Requiem

interval

Rameau

Music from Zaïs, Dardanus, Les fêtes d'Hébé & Les Boréades Dances from Platée & Hippolyte et Aricie* Music from Castor et Pollux, Naïs & Les Boréades 24'

Buskaid Soweto String Ensemble* Dance For All*

Rosemary Nalden director* Monteverdi Choir **English Baroque Soloists** Compagnie Roussat-Lubek Sir John Eliot Gardiner conductor

Sir John Eliot Gardiner has long championed French Baroque music. Tonight's excerpts from Rameau's stage works include dazzling dance sequences with specially created choreography by the Paris-based Compagnie Roussat-Lubek, and feature players from the Buskaid Soweto String Project, which brings high-level string training to young underprivileged South Africans. This is contrasted with the austerely sacred world of Campra's neglected Requiem Mass.

Broadcast on BBC FOUR

2.00pm Proms Film (RGS)

The Bridge on the River Kwai introduced by Piers Burton-Page

5.00pm Pre-Prom Event (RAH)

John Eliot Gardiner and Rosemary Nalden present the Buskaid Soweto String Project FOCUS ON ... PROM 6

A masterpiece rediscovered

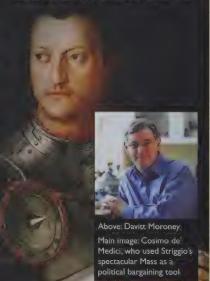
Davitt Moroney talks to Lindsay Kemp about his discovery of a Renaissance Mass, which had lain hidden for nearly three centuries

Perhaps the cataloguer at the French Royal Library in 1726 was in a rush. Perhaps the candles were burning low, or maybe he was fired from the job of getting the giant collection recently donated by a well-known musical antiquarian on to the shelves Whatever it was, with a careless error of titling he caused an extraordinary monument of Renaissance music to The mistake was only spotted in 2005, when early-music specialist Davitt Moroney was researching in what is now the Bibliotheque Nationale. He French manuscript labelled as a Mass for four voices by the non-existent 'Strusco' was actually a copy of a lost Mass for 40 voices by the 16thcentury Italian composer Alessandro

'It was like winning the lottery,' says Moroney, who conducts the Mass's first performance in modern times in Prom 6, and indeed it is hard to imagine a more exciting Renaissance discovery. Forty-part pieces are not unknown: Striggio's own motet *Ecce beatam lucem* was long thought to have been the striking original that inspired

Thomas Tallis to produce

his own immortal Spem in alium. Now, though, it looks as if the Mass full title Missa sopra Ecco si beato giorno might have been the work in question. In 1567 Striggio's employer Cosimo de' Medici sent it as a gift to the Habsburg Emperor Maximilian II as part of a diplomatic move to gain royal status, in which guise its sheer magnificence would have served both as a fitting compliment to its recipient kingly credentials. And as if 40 parts were not enough for the purpose, at the end Striggio strikes out into uncharted territory and writes an Agnus Dei in no fewer than 60 parts! There seems no reason to doubt Moroney when he calls the result 'the most extravagant piece of polyphony in the whole history of Western music'



MONDAY 16 JULY

1.00pm-c2.00pm

MONDAY 16 JULY

7.30pm-c9.40pm

Proms Chamber Music at Cadogan Hall

Elgar

Pleading; Speak, Music

Vaughan Williams

The Water Mill; Silent Noon;
The splendour falls on castle walls

Quilter

Now sleeps the crimson petal; There be none of Beauty's daughters; Love's Philosophy

Judith Weir

The Voice of Desire 14'

Alice Coote mezzo-soprano Graham Johnson piano

A welcome return to Proms Chamber Music for Alice Coote, who revisits the poignant song-cycle specially composed for her by Judith Weir – a series of fleeting conversations between humans and birds – after music by earlier

generations of lyrical English song composers, headed by Elgan

Alice Coote

There will be no interval

Berio

Sinfonia
PROMS FIRSTS UK PREMIERE 1969

interval

Rossini

Stabat mater

Emma Bell soprano
Joyce DiDonato mezzo-soprano
Lawrence Brownlee tenor
Ildar Abdrazakov bass

Swingle Singers
Chorus and Orchestra of the
Academy of Santa Cecilia, Rome
Antonio Pappano conductor

Antonio Pappano, best known in the UK as the Director of the Royal Opera, brings his Rome orchestra to the Proms with an eclectic exploration of two works by fellow Italians. Rossini's operatic setting of the Stabat mater with a young all-star cast contrasts with a seminal work by Berio, in which the composer audaciously reflects and reinterprets the music of the past. The Swingle Singers — who gave the Sinfonia's UK premiere at the Proms in 1969 — lend both virtuosity and authenticity.

Broadcast on BBC FOUR

6.00pm Pre-Prom Talk (RAḤ)Ivan Hewett explores the music of Berio

TUESDAY 17 JULY

7.00pm-c9.05pm



TUESDAY 17 JULY 10.15pm-c11.30pm



WEDNESDAY 18 JULY

7.30pm-c9.45pm

THURSDAY 19 JULY

7.30pm-c10.00pm

Sam Hayden

Substratum

BBC commission: world premiere

Bernstein

Symphony No. 2, 'The Age of Anxiety' 36'

interval

Ives

Symphony No. 4

PROMS FIRSTS UK PREMIERE OF COMPLETE
WORK 1966

Orli Shaham piano

London Philharmonic Choir BBC Symphony Orchestra David Robertson conductor



Sam Hayden's new work, the first of ten BBC commissions this season (see page 26), raises the curtain on a transatlantic programme conducted by the BBC SO's dynamic Californian-born Principal Guest Conductor:

Bernstein's *The Age of Anxiety*, inspired by Auden, launches our centenary celebration of this UK-born but US-drawn poet, and is based on the poem Bernstein saw as 'a record of our difficult search for faith'. The first of two Ives symphonies this year (see also Prom 64) is the innovative Fourth, whose practical and musical demands are so great that it only received its first complete UK performance at the Proms in 1966.

Broadcast on BBC FOUR

5.30pm Pre-Prom Talk (RGS)

Sam Hayden discusses his BBC commission, Substratum, with Björn Heile, Head of Music at Sussex University

Striggio

Ecce beatam lucem

Lassus

Motet and Magnificat, 'Aurora lucis rutilat'

Tallis

Spem in alium

Striggio

Mass 'Ecco si beato giorno', 2
in 40 and 60 parts*

First performance in modern times

BBC Singers

The Tallis Scholars
His Majestys Sagbutts and Cornetts
Peter Phillips conductor

Davitt Moroney conductor*

The first Late Night Prom of the season features a major rediscovery by harpsichordist and musicologist Davitt Moroney of the lavish multi-part Mass by Alessandro Striggio. The concert begins with The Tallis Scholars and the BBC Singers conducted by Peter Phillips in Striggio's celebrated 40-part motet Ecce beatam lucem, alongside Tallis's immortal

Peter Phillips

Spem in alium, reputedly the result of a challenge by the fourth Duke of Norfolk, for Tallis to equal Striggio's 40-part triumph.

There will be no interval

Tchaikovsky

Serenade for Strings

interval

Bruckner

Symphony No. 7 in E major

London Philharmonic Orchestra Orchestre National de France Kurt Masur conductor

A leading interpreter of the Austro-German symphonic repertory, Kurt Masur spends his 80th birthday at the Proms in a unique collaboration between the British and French orchestras with which he holds principal conductor positions. While Bruckner's magnificent Seventh Symphony contains a memorial to Wagner, Tchaikovsky's lyrically flowing Serenade, written 'from inner compulsion', was

intended as a tribute to Mozart.

Arvo Pärt

Cantus in memoriam
Benjamin Britten 7'
PROMS FIRSTS UK PREMIERE 1979

Rakhmaninov

Rhapsody on a Theme of Paganini 24

Glière

Symphony No. 3, 'Ilya Murometz' 80'

Nelson Goerner piano

BBC Philharmonic Vassily Sinaisky conductor

The BBC Philharmonic's Russian Chief Guest Conductor makes a welcome return to the Proms, with music from Russia and bordering Estonia. Rakhmaninov glanced backwards to Paganini in his virtuosic Rhapsody but fellow Russian Glière crossed

centuries in his epic nationalistic Third Symphony, depicting the exploits of the I 2th-century mythical hero Ilya Murometz in vast sonorities ideally suited to the Royal Albert Hall.



6.00pm Pre-Prom Talk (RAH)

Piers Burton-Page introduces the music of Reinhold Glière

21'

50'

FOCUS ON ... PROMS 11 & 13

Global voices raised in song

Amanda Holloway looks at two very different youth choirs who will be adding their voices to this year's Proms

National pride will be kindled at opposite ends of the globe when two world-class youth choirs appear at the Proms within hours of each other, as part of the BBC's ongoing mission to showcase outstanding talent in a new generation.

The National Youth Choir of Wales (Prom 11) is followed by the pan-Australian Gondwana Voices (Prom 13),

who appeared on worldwide television singing at the opening ceremony of the 2006 Melbourne Commonwealth Games. Last year it took part in the world premiere of Brett Dean's Vexations and Devotions at the Perth Festival, a co-commission with the BBC.

Gondwana Voices brings together young singers between the ages of 10 and 17, from outback and city - founder and artistic director Lvn Williams welcomes all talented children 'irrespective of financial, social, physical or distance barriers'. To that end, auditions are held in ten

> cities and anyone living more than 200km away from the city is There's an annual Choral School and a challenging programme of appearances all over Australia and further afield. Gondwana has a special commitment to Australian culture, and has

commissioned music from a number of native composers.

Geographically Wales may be a minnow alongside Australia, but the National Youth Choir of Wales can boast best-selling soprano Katherine Jenkins and international bass-baritone Bryn Terfel as former members (Terfel is now the NYCW's President). The choir was formed in 1984 to support the long-standing choral tradition of Wales and, like Gondwana Voices, makes a point of commissioning new music. Young singers aged 16-21 meet for intensive rehearsals each summer followed by a series of concerts. These ringing Welsh voices have been heard all over Europe, from Bruges and Berlin to Budapest, but although they've broadcast regularly on television and radio, this is their Proms debut. Putting national pride aside, both groups will be flying the flag for vouthful talent.

FRIDAY 20 JULY

7.30pm-c9.40pm



The Shadows of Time PROMS FIRSTS UK PREMIERE 1998

Ravel

Piano Concerto for the Left Hand PROMS FIRSTS UK PREMIERE 1932

interval

Berlioz

Symphonie fantastique

Roger Muraro piano Choristers from **Eton College Chapel Choir BBC National Orchestra of Wales** Thierry Fischer conductor



In his first Prom as the BBC NOW's new Principal Conductor, Thierry Fischer conducts an all-French programme, contrasting Berlioz's blazing, autobiographical Symphonie fantastique with two major works introduced to the UK

at the Proms: Ravel's darkly jazzy Piano Concerto for the Left Hand, written for the war-injured Paul Wittgenstein, and the now 91-year-old Henri Dutilleux's restrained and moving cantata The Shadows of Time, which commemorates the tragic losses of the Second World War.

6.00pm Meet the Players (RAH)

A chance to meet members of the BBC National Orchestra of Wales



SATURDAY 21 JULY

11.00am-c1.00pm

SATURDAY 21 JULY

7.00pm-c8.50pm



35'

SUNDAY 22 JULY

11.00am-c1.00pm

SUNDAY 22 JULY

7.30pm-c9.20pm



Blue Peter Prom Jamboree!

Dave Benson Phillips presenter **Peter Duncan** presenter

New London Children's Choir Southend Boys' and Girls' Choirs Bollywood Brass Band Honey Kalaria and Honey's Dance Academy BBC Philharmonic Tecwyn Evans conductor

Spend a fun-packed, riotous morning in the company of Peter Duncan, Dave Benson Phillips, the BBC Philharmonic, youth choirs and the funky Bollywood Brass Band. Our concert includes the blazing brass of Copland's ceremonial Fanfare for the Common Man and Elgar's 'Land of Hope and Glory' - a traditional Last Night of the Proms favourite. This year's Proms Shakespeare theme also makes an appearance in classics inspired by Romeo and Juliet from Prokofiev and Bernstein - and there's even Stravinsky's arrangement of 'Happy Birthday To You', written for the 80th birthday of conductor Pierre Monteux, but here marking the 80th anniversary of the BBC's association with the Proms.

There will be one interval
This Prom is not broadcast: Radio 3 relays
Prom 12 live



Debussy

Prélude à l'après-midi d'un faune

Saint-Saëns

Cello Concerto No. 1 in A minor 20'

interval

Fauré

Cantique de Jean Racine

Requiem

Steven Isserlis cello William Dutton treble Russell Braun baritone

National Youth Choir of Wales BBC National Chorus of Wales BBC National Orchestra of Wales Thierry Fischer conductor

Debussy's sultry, Mallarmé-inspired *Prélude* opens the second of Thierry Fischer's two all-French Proms, which features acclaimed cellist Steven Isserlis in Saint-Saëns's Concerto No. I. A pupil of Saint-Saëns at the École Niedermeyer, Fauré graduated with his serene, prize-winning *Cantique de Jean Racine* recently featured in BBC TWO's series 'The Choir'. Twenty years later came his touching Requiem, with its angelic 'Pie Jesu'.

Blue Peter Prom Jamboree!

Dave Benson Phillips presenter **Peter Duncan** presenter

New London Children's Choir Southend Boys' and Girls' Choirs Bollywood Brass Band Honey Kalaria and Honey's Dance Academy BBC Philharmonic Tecwyn Evans conductor

There will be one interval

See Prom 10 for details



Brett Dean

Vexations and Devotions 35 BBC co-commission: European premiere

interval

Beethoven

Symphony No. 7 in A major

42'

Gondwana Voices BBC Symphony Chorus BBC Symphony Orchestra David Robertson conductor

Australia's national children's choir, Gondwana Voices, visits the Proms for a large-scale choral commission from one of Australia's leading musical talents. Striking a blow against



reality television, the dehumanisation of modern society and the warped language of corporate jargon, Brett Dean's 'sociological cantata' shares a social conscience with Beethoven's Symphony No. 7, whose first performance, in December 1813, was at a benefit concert in Vienna for soldiers wounded in the Napoleonic Battle of Hanau. It was also the last work Sir Henry Wood conducted before his death in 1944.

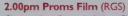
Broadcast on BBC FOUR

2.00pm Proms Family Orchestra (RCA)

See page 75 for details

5.45pm Pre-Prom Event (RGS)

Brett Dean introduces Vexations and Devotions in conversation with Meurig Bowen and performs his Intimate Decisions for solo viola



Christopher Barratier's Les Choristes, introduced by Ronald Corp

2.00pm Proms Family Orchestra (RCA)

See page 75 for details

FOCUS ON ... PROM 14

New England Haydn

A great American institution finally makes its Proms debut this year, nearly 200 years after it was founded. Richard Wigmore picks up the story

In 1815 a group of 90 Boston men, mainly prosperous merchants, and ten women gathered for a peace iubilee concert in celebration of the Treaty of Ghent. The event's success, despite a vast preponderance of tenors and basses, led to regular meetings and the gradual acquisition of female reinforcements. By 1818, when it gave the first American performance of the complete Messiah, the Handel and Haydn Society, as it dubbed itself, had become an indispensable feature of New England's musical life. Many other US premieres followed, including Haydn's Creation in 1819 and Mendelssohn's Elijah in 1848, a coup achieved only after the society's president met the sceptical composer in London and convinced him that Boston was culturally ready for the oratorio!

Nearly two centuries after its founding, the society fields a large, amateur youth choir together with a virtuoso professional chorus, whose international reputation has grown alongside that of the Handel and Haydn Society period-instrument orchestra honed by Christopher Hogwood. Under Artistic Advisor Sir Roger Norrington and Principal Conductor Grant Llewellyn, the society's music-making is renowned for its freshness and dynamism, whether in the concert hall, on disc

or in its innovative community outreach programmes. Recent landmarks have included the modern premiere in 2001 of C. P. E. Bach's rediscovered *Hymn of Thanks and Friendship*, and the Society's first Grammy Award for its recording of Sir John Tavener's *Lamentations and Praises*. As one Boston critic wrote, the society may be America's oldest performing arts association, but 'it performs like a group of upstarts,



infusing music of the past with pure headlong energy'. Its Proms debut, in Haydn's sublime rural idyll *The Seasons*, promises to be one of this year's highlights.



MONDAY 23 JULY

1.00pm-c2.00pm

Proms Chamber Music at Cadogan Hall

Mozart

Sonata in E minor for Violin and Piano, K304

Aaron Jay Kernis

New work BBC commission: world premiere

Elgar

Sonata in E minor for Violin and Piano, Op. 82

James Ehnes violin Eduard Laurel piano

The acclaimed Canadian violinist James Ehnes precedes his appearance playing Barber's expansive Concerto (see Prom 16) with a more intimate chamber recital with his regular duo partner. It includes a brandnew work by Aaron Jay Kernis (whose music also features in Prom 29) alongside Elgar's reflective Sonata, written towards the end of the First World War, music both valedictory and forward-looking.

There will be no interval



MONDAY 23 JULY

7.00pm-c9.45pm

TUESDAY 24 JULY

7.00pm-c10.00pm

WEDNESDAY 25 JULY

7.00pm-c9.00pm

14'

25'

WEDNESDAY 25 JULY

10.00pm-c11.15pm

Haydn

The Seasons (sung in German) 130'

Sally Matthews soprano Toby Spence tenor Ionathan Lemalu bass-baritone

Handel and Haydn Society of Boston Sir Roger Norrington conductor

The historic Handel and Haydn Society makes its Proms debut with its Artistic Advisor Sir Roger Norrington - one of the most invigorating figures of the early music world. Haydn moved away from the typical religious or mythical oratorio subjects in his ode to nature (based on a poem by James Thomson, better known to Proms audiences for his words to the Last Night favourite 'Rule, Britannia!'). With characteristic flair, Haydn celebrated the timeless passing of the seasons in musical scenes and dances depicting country life.

There will be one interval



Broadcast on BBC FOUR

5.30pm Pre-Prom Talk (RAH)

Sir Roger Norrington in conversation with Chris De Souza about The Seasons

Verdi

Macbeth (1865 revision with final scene from original 1847 version) (semi-staged; sung in Italian) 140'

Sylvie Valayre Lady Macbeth Andrzei Dobber Macbeth Stanislav Shvets Banquo Peter Auty Macduff Bryan Griffin Malcolm Richard Mosley-Evans Doctor/Servant/Herald

Svetlana Sozdateleva Lady-in-waiting **Douglas Rice-Bowen** Assassin Julie Pasturaud A Lady

Glyndebourne Chorus London Philharmonic Orchestra Vladimir Jurowski conductor

As the centrepiece of this year's Proms Shakespeare celebrations, we bring Glyndebourne's new production of Macbeth. Glyndebourne's dynamic Music Director Vladimir Jurowski builds on his successful partnership with director Richard Jones in the Bard's tale of a weak man driven to murder by his unscrupulous wife and by uncontained ambition. Verdi responded with white-hot inspiration to a tragedy which he regarded as 'one of the greatest creations of man'.

There will be one interval

5.30pm Pre-Prom Talk (RAH)

Hilary Finch introduces Verdi's Macbeth and discusses the composer's fascination with Shakespeare

Beethoven

Overture 'Leonore' No 3

Barber

Violin Concerto PROMS FIRSTS UK PREMIERE 1944

interval

Copland

Symphony No. 3 PROMS FIRSTS UK PREMIERE 1956

lames Ehnes violin

Bournemouth Symphony Orchestra Marin Alsop conductor

New York-born Marin Alsop conducts a programme reflecting the substantial body of American works introduced at the Proms in the 1940s and 1950s. Barber's lushly romantic Violin Concerto is heard alongside Copland's iconic folk-influenced symphony, which helped to define the sound of American orchestral music. While Copland's symphony quotes his famous Fanfare for the Common Man, Beethoven's overture composed for his opera Fidelio also represents the struggle for freedom.

Hummel

Alma virgo

Schubert

Mass in E flat major, D950 55'

Susan Gritton sobrano

Pamela Helen Stephen mezzo-sobrano

Mark Padmore tenor lames Gilchrist tenor Matthew Rose bass

Collegium Musicum 90 Richard Hickox conductor

Richard Hickox, a familiar figure at the Proms and one of the country's most versatile conductors, returns with his period-instrument forces in a late-night performance of the florid Alma virgo by Johann Nepomuk Hummel, Haydn's successor at the Esterházy court. Schubert's sixth and last Mass is a majestic setting, made at the end of the composer's life. Susan Gritton leads a cast of outstanding British soloists.

There will be no interval



32'

40'

FOCUS ON ... PROMS 20 & 21

Let the trumpets sound

Brass instruments of all sizes are celebrated in a rip-roaring day which brings together players of all ages from all over the globe

First it was violins, in 2005, then it was voices, now this year's Proms devotes a whole day to all things brass in what promises to be one of the loudest and most extrovert experiences of the season. If the word 'brass' simply conjures up the players at the back of the orchestra, then think again. Two concerts will explore the huge stylistic range to be found in the world of brass instruments. And before that, anyone who possesses a brass instrument will be invited to a morning playing session, which will culminate in a grand fanfare on the steps of the Royal Albert Hall, announcing to the world that Brass Day has begun.

The first concert contrasts the ancient traditions of Uzbek trumpeters

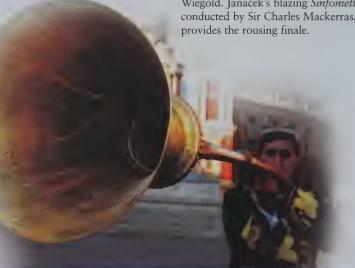
with that great speciality of northern of its finest examples, the Black Dyke and Grimethorpe Colliery bands. The earlier end of the spectrum will be represented by His Majestys Sagbutts and Cornetts, thrilling the air with polyphony by Monteverdi and Giovanni Gabrieli.

By contrast, the liveliness of modern-day brass writing will be represented by Ziggurat, a brand-new fanfare by Judith Bingham, which has been especially commissioned for the day, plus Henze's Ragtimes and Habaneras for brass band, originally premiered at the 1975 Proms. The afternoon's festivities end with the combined brass forces of the BBC Philharmonic and students from the Royal Northern College of Music in Elgar Howarth's thrilling arrangement

of Musorgsky's Pictures at an Britain – the brass band – featuring two Exhibition. This will be conducted by Håkan Hardenberger, making his Proms conducting debut. As John Miller, Assistant Head of the RNCM's School of Wind and Percussion, says, 'The students regard Håkan Hardenberger and the members of the BBC Philharmonic as absolute role models. When this concert was announced, there was a virtual stampede to become involved - the opportunity to play at the Proms made this irresistible.'

> Hardenberger returns in the second part of Brass Day, playing HK Gruber's virtuosic concerto Aerial. which he premiered at the Proms in 1999. Central to the day is one of the fruits of the Proms Learning projects, featuring up to 200 amateurs and students from London and Manchester in a thrilling new work by Peter Wiegold. Janáček's blazing Sinfonietta, conducted by Sir Charles Mackerras,





THURSDAY 26 JULY

7.30pm-c9.25pm

Delius

A Song of Summer PROMS FIRSTS WORLD PREMIERE 1931

Tippett

Triple Concerto PROMS FIRSTS WORLD PREMIERE 1980

Vaughan Williams

Symphony No. 5 PROMS FIRSTS WORLD PREMIERE 1943

Daniel Hope violin Philip Dukes viola Christian Poltéra cello

BBC Symphony Orchestra Sir Andrew Davis conductor

The BBC SO's Conductor Laureate returns for a trio of major British works given their world premieres at the Proms since the BBC took over their running in 1927. Delius's evocative A Song of Summer was premiered in the relative calm of the interwar years. Vaughan Williams conducted the premiere of his Fifth Symphony during the Blitz of 1943, after which Adrian Boult wrote to him: 'Its serene loveliness is completely satisfying in these times and shows, as only music can, what we must work for when this madness is over.' Tippett's radiant and virtuosic Triple Concerto, here played by three outstanding young soloists, shows the influence of Indonesian gamelan music, which the composer had heard on a trip to Java and Bali.

6.00pm Pre-Prom Talk (RGS)

Nicholas Kenyon in conversation with Jenny Doctor and David Wright about the history of the Proms

FRIDAY 27 JULY

18'

SATURDAY 28 IULY



SATURDAY 28 IULY



SUNDAY 29 IULY



17'

30'

7.30pm-c9.30pm

2.00pm-c5.30pm

5'

7.30pm-c9.45pm

24'

6.30pm-c8.35pm

R.	S	tr	a	u	S	S

Macbeth Britten

Our Hunting Fathers

interval

Nielsen

Symphony No. 4, 'The Inextinguishable'

Lisa Milne soprano

Hallé Mark Elder conductor



The charismatic conductor of last year's Last Night weaves together our Shakespeare and Auden themes with his Hallé orchestra, Strauss's early Shakespearean tonepoem vividly depicts the murder of Duncan and

Macbeth's descent to madness. Britten's first major concert collaboration with Auden exposes a different type of cruelty - that of the strong over the weak - in the context of poems about hunting. There is antagonism, too, between the battling timpani in Nielsen's 'Inextinguishable' Symphony, but its overriding aim is to celebrate the unflagging spirit of the human life force.

6.00pm Pre-Prom Talk (RGS)

Mervyn Cooke, Head of Music at Nottingham University, talks about Britten and Auden

Brass Day

Ju	dith	Bir	igham
_		·	4.8

Fanfare 'Ziggurat' BBC commission: world bremiere

Monteverdi

Orfeo - Toccata

G. Gabrieli

Sonata pian'e forte

Traditional Uzbek Music

interval

Vaughan Williams

Overture 'Henry V'

Hans Werner Henze

Ragtimes and Habaneras PROMS FIRSTS WORLD PREMIERE 1975

Heaton

Toccata: Oh The Blessed Lord

Philip Wilby

... Dove Descending

Elgar

Severn Suite 22'

interval

Musorgsky, arr. Elgar Howarth

Pictures at an Exhibition

His Majestys Sagbutts and Cornetts Grimethorpe Colliery Band

Allan Withington conductor **Black Dyke Band** Nicholas Childs conductor

Musicians from Uzbekistan Musicians from the Royal Northern College of Music

Members of the BBC Philharmonic Håkan Hardenberger conductor

10.00am Brass Massive (RCM)

See page 79 for more details

Brass Day

Judith Bingham

Fanfare 'Ziggurat' BBC commission: second performance

Schumann

Konzertstück 18'

HK Gruber

Aerial 24' PROMS FIRSTS WORLD PREMIERE 1999

interval

Peter Wiegold

He is armoured without* BBC commission: world bremiere

Janáček

Sinfonietta¹

David Pyatt, Michael Thompson, Martin Owen, Cormac Ó hAodáin

Håkan Hardenberger trumpet

Fanfare Trumpets of the Band of the Coldstream Guards Massed brass players from the RNCM, Salford University, London and South East England **BBC** Philharmonic

Peter Wiegold conductor*

André de Ridder conductor Sir Charles Mackerras conductor

Fauré Shylock

Berlioz Les nuits d'été

interval

Bizet

L'Arlésienne – incidental music

Anne Sofie von Otter mezzo-sobrano

Les Musiciens du Louvre-Grenoble Marc Minkowski conductor



Continuing our Shakespeare theme, Marc Minkowski opens this all-French Prom with Fauré's suite from his incidental music to a 19th-century adaptation of the

money comedy The Merchant of Venice. Love in many forms features in the poems by Théophile Gautier which Berlioz had earlier set in Les nuits d'été, his groundbreaking orchestral song-cycle. A decade before Bizet created a storm with Carmen, he captured the colour of the Provençal town of Arles in his incidental music to Daudet's play - from which we hear a rare, extended selection.

Broadcast on BBC FOUR

2.00pm Proms Film (RGS)

Kozintsev's King Lear introduced by Samuel West subject to availability

18'

FOCUS ON ... PROM 25

An instinctive colourist

Paul Griffiths traces the career of Finnish conductor Susanna Mälkki, who is making a name for herself in both contemporary and traditional circles

Three years ago at the Lucerne Festival, Susanna Mälkki conducted a spectacular performance of Rimsky-Korsakov's *Sheherazade* as a warm-up to an extraordinary night of Birtwistle with the Ensemble Intercontemporain. The latter concert helped gain her an appointment soon after as the Parisian ensemble's Music Director, but it is perhaps the mix that says most about her. Rimsky-Korsakov and Birtwistle are, after all, not so far apart. Both need drive and colour, passion and precision.



Mälkki started out with one great advantage for any future conductor: she was born in Finland, and so had the opportunity to study at the music academy in Helsinki with Jorma Panula, the teacher before her of Esa-Pekka Salonen, Jukka-Pekka Saraste, Sakari Oramo, Osmo Vänskä and several others now internationally prominent. Following her studies she won the position of principal cellist with the Gothenburg Symphony Orchestra, the premier orchestra of Sweden, but she was there for only three years, from 1995 to 1998, before stepping up to the podium.

Her first engagement in this country was to conduct Thomas Adès's opera *Powder Her Face* on a national tour in 1999. Since then she has been here regularly, most often in Birmingham, as a welcome guest of both the orchestra and the contemporary music group. Her work in this country has given her contact with British composers, such as David Sawer and Stuart MacRae as well as Birtwistle, and she has also developed links with composers and new music ensembles in Vienna, Amsterdam and Helsinki, besides Paris.

Like her predecessors at the Ensemble Intercontemporain, David Robertson and Jonathan Nott, she puts new music at the centre of her activity. This is the burning star around which other things revolve: Der Rosenkavalier back home in Helsinki, or Beethoven's Violin Concerto with Vadim Repin in New Zealand. This is what gives them light.

MONDAY 30 JULY

1.00pm-c2.00pm

MONDAY 30 JULY

7.30pm-c9.45pm

Proms Chamber Music at Cadogan Hall

Programme to include:

Vaughan Williams

Willow Song 2
O Mistress Mine 2
Come Away, Death 4

Britten

Chorale after an Old French Carol
Shepherd's Carol

Sir John Tavener

The Tyger 5'
The Lamb 4'

Polyphony

Stephen Layton conductor

Award winning conductor Ste

Award-winning conductor Stephen Layton and his finely honed choir explore the creative interplay of words and music in a programme which focuses on settings of Shakespeare, Auden and Blake. Their poetry continues to fascinate composers of widely differing backgrounds and styles, and to inspire music which in turn sheds new light on much-loved texts.

There will be no interval

Ravel

Le tombeau de Couperin

Esa-Pekka Salonen

Piano Concerto

BBC co-commission: European premiere

interval

Berlioz

Romeo and Juliet – excerpts

Yefim Bronfman piano

BBC Symphony Orchestra Esa-Pekka Salonen conductor



The brilliant Music
Director of the Los
Angeles Philharmonic
returns to conduct the
BBC SO in orchestral
excerpts from Berlioz's
great Shakespearean
work Romeo and Juliet.
Ravel's homage to early
French dance forms is

reflected in the opening 'Imaginary slow French court dance' of Salonen's new Piano Concerto, after whose recent world premiere the *New York Times* critic wrote of the 'giddy pleasure of hearing Mr Salonen evoking, appropriating and downright stealing the music he loves ... to produce something excitingly original.'

Broadcast on BBC FOUR

6.00pm Pre-Prom Talk (RAH)

Esa-Pekka Salonen in conversation with Gillian Moore about his Piano Concerto

TUESDAY 31 JULY

7.00pm-c9.10pm

15'

35'

TUESDAY 31 IULY 10.00pm-c11.20pm



WEDNESDAY I AUGUST

7.30pm-c9.45pm

THURSDAY 2 AUGUST

7.00pm-c9.10pm

Sibelius

Tapiola PROMS FIRSTS UK PREMIERE 1928

Britten

Piano Concerto PROMS FIRSTS WORLD PREMIERE 1938

Varèse

Fcuatorial PROMS FIRSTS UK PREMIERE 1966

Debussy

La mer 24'

Steven Osborne piano

Tenebrae (men's voices) **BBC Scottish Symphony Orchestra** Ilan Volkov conductor



Sibelius's tone-poem evoking the Finnish god of the woods which received its UK premiere nearly 80 years ago - and Debussy's sensual impressionistic seascape frame two further pieces that were first introduced

to audiences at the Proms. Britten himself was the soloist in his Piano Concerto at its world premiere, while Varèse's Ecuatorial, with its swooping ondes martenots, had to wait more than 30 years for its UK premiere, also at the Proms, in 1966.

Pierre Boulez

Dérive 2 UK premiere of revised version

Sir Harrison Birtwistle

Neruda Madrigales BBC co-commission: London premiere

BBC Singers London Sinfonietta

Susanna Mälkki conductor

The Music Director of Paris's Ensemble Intercontemporain makes her Proms debut with the UK's leading new music ensemble. Boulez's characteristic revisiting of earlier works has resulted in a substantially expanded second revision of his Dérive 2 for 11 players. Birtwistle's Neruda Madrigales, a BBC co-commission first performed at the Aldeburgh Festival in 2005, is a melancholic yet sensuous setting of the Chilean poet's Ode to the Double Autumn.

There will be no interval

György Kurtág

PROMS FIRSTS UK PREMIERE 1996

interval **Mahler**

Symphony No. 9 in D

BBC Scottish Symphony Orchestra Ilan Volkov conductor

Kurtág's funeral ode on the death of his teacher András Mihály prefaces one of the greatest of all Romantic symphonies: Mahler's Ninth, written soon after the death of his own daughter, which opens with the irregular rhythm in imitation of Mahler's own failing heartbeat. Ilan Volkov conducts the BBC SSO, an orchestra with which he has enjoyed a warm rapport since he became its Chief Conductor in 2003.



Debussy Printemps

Prokofiev

Violin Concerto No. 2 in G minor

interval

David Matthews

Symphony No. 6 world premiere

Ravel

La valse

Janine Jansen violin

BBC National Orchestra of Wales lac van Steen conductor

Debussy's exuberant celebration of spring, in which he sought to 'cover as wide a range of sensations as possible', and his fellow Frenchman's swirling deconstruction of the Viennese waltz, throw into relief Prokofiev's last Western commission before returning to the USSR, performed by the star soloist from 2005's First Night. David Matthews' Sixth Symphony, commissioned by the John S. Cohen Foundation, receives its first performance following the warm reception given to Matthews' Fifth Symphony at the Proms in 1999.

Broadcast on BBC FOUR

5.30pm Music Intro (RAH)

(See page 75)

5.00pm Composer Portrait (RAH) David Matthews in conversation with

Andrew McGregor (see page 128)

FOCUS ON ... PROM 28

A harmonious relationship

Great players have long been an inspiration for composers. Martin Anderson traces a venerable tradition that is still alive and well today

Working with individual musicians has always stimulated composers' creative juices - wind-players especially, it seems. In the score of a horn concerto Mozart wrote teasing little insults ('Bravo, poor little man') for Ignaz Leutgeb, the player for whom he wrote it. But it is clarinettists who can claim to have stimulated the finest scores. Mozart's Quintet and Concerto were written for his drinking-pal and fellow Mason, Anton Stadler. Weber dedicated all six of his clarinet works to Heinrich Baermann, the outstanding clarinettist of the first half of the 19th century, whose counterpart in the second half, Richard Mühlfeld, similarly inspired the four works for clarinet that crown Brahms's late output.

Over the past 30 years, the artistry of two Finnish musicians in particular has drawn forth an astonishing flow of new compositions from their compatriots: the cellist Anssi Karttunen and yet another clarinettist, Kari Kriikku (both born in 1960). Kriikku's technique has to be heard to be believed: his playing leaps over technical difficulties as if they didn't exist and he can also spin out a line of limitless lyricism that suggests he has six lungs. Finnish composers weren't going to turn their backs on an opportunity like that,

and Kriikku's postman has been arriving with parcels of music since the late 1970s.

One of his closest collaborators has been Magnus Lindberg, who has been writing with Kriikku in his mind's ear since his Ouintetto dell'estate in 1979. Seven more works appeared over the next decade-anda-half, but it was with the Clarinet Concerto of 2002 that Lindberg gave Kriikku his most prominent platform. The concerto was produced in a way that could have happened only in Finland: Lindberg, composing in his summer cottage, would climb into his boat and take the latest passage over to Krijkku to see what he thought. In such circumstances, it's hardly surprising that the Clarinet Concerto is Lindberg's sunniest work.





SPOTLIGHT ON ... PROM 31 Alexei Ogrintchouk The Russian Alexei Ogrintchou



the Russian Alexer Ognitchouk may be making his Proms debut this season in Strauss's late-blossoming Oboe. Concerto, but he's already an experienced performer having made his debut aged just 13. After studies at the Paris Conservatoire he followed an orchestral path rather than launching straight into a solo career, though that looks set to change as he finds himself increasingly in demand in concertos and chamber music.

Alexet Ogrintchouk is a member of BBC Radio 3's New Generation Artists scheme which is supported by Aviva ple.

FRIDAY 3 AUGUST

7.30pm-c9.40pm



Scherzo fantastique

Magnus Lindberg Clarinet Concerto

interval

Rakhmaninov

Symphony No. 2 in E minor

Kari Kriikku clarinet

BBC Symphony Orchestra Semyon Bychkov *conductor*

Stravinsky's buzzing scherzo inspired by the 'vital energy' and 'ferocious lyricism' of the world of bees sets the scene for the extreme virtuosity of Magnus Lindberg's Clarinet Concerto. Semyon Bychkov, making his first Proms appearance with the BBC Symphony Orchestra, also conducts Rakhmaninov's expansively lyrical Second Symphony, whose bitter-sweet Adagio carries the most lyrical clarinet solo in the orchestral repertory.



6.00pm Pre-Prom Talk (RAH) Christopher Cook talks to Magnus Lindberg about his Clarinet Concerto

SATURDAY 4 AUGUST

3.00pm-c4.30pm

SATURDAY 4 AUGUST

6.30pm-c8.45pm



SUNDAY 5 AUGUST

4.00pm-c5.30pm



15'

6'

SUNDAY 5 AUGUST

P

7.30pm-c9.40pm



Proms Saturday Matinee at Cadogan Hall

Elgar

Serenade for Strings

FinziClarine

Clarinet Concerto 27'

Maconchy

Music for Strings 18'
PROMS FIRSTS WORLD PREMIERE 1983

Grieg

Holberg Suite

Michael Collins clarinet

Scottish Ensemble Ionathan Morton director

A selection of string classics, including Elgar's Serenade, whose broad, melodic second movement is every bit as affecting as the composer's Cello Concerto or Enigma Variations.



composer anniversary celebrations, with Grieg represented by his lyrical Holberg Suite, while the Music for Strings by Elizabeth Maconchy (a pupil of Vaughan Williams, born 100 years ago) returns to the Proms for the first time since its world premiere in 1983. Finzi's delightful Clarinet Concerto is performed by one of Britain's leading exponents.

There will be no interval

Aaron Jay Kernis

New Era Dance UK premiere

Prokofiev

interval

Piano Concerto No. I in D flat major 15'

Shostakovich

Symphony No. 7 in C major,
'Leningrad' 75'
PROMS FIRSTS UK PREMIERE 1942

Alexander Kobrin piano

National Youth Orchestra of Great Britain Mark Elder conductor

American composer Aaron Jay Kernis's wild showpiece, New Era Dance — commissioned for the 150th anniversary of the New York Philharmonic in 1992 — opens the annual Prom given by the precociously talented National Youth Orchestra of Great Britain. Prokofiev's ebuillent First Piano Concerto which he completed and performed at the age of 21 is a far cry from Shostakovich's epic 'Leningrad' Symphony — taken as a beacon of protest against the Nazi invasion of Russia — which received its Western premiere during the 1942 Proms season.

Broadcast on BBCTWO
Prokofiev's Piano Concerto No. 1 recorded for
broadcast on BBC ONE

5.00pm Music Intro (RAH)

(See page 75)

Elgar

Four Choral Songs, Op. 53

Brahms

Four Songs, Op. 17

Reubke

Organ Sonata in C minor on Psalm 94 – finale

Sir Richard Rodney Bennett

Four Poems of Thomas Campion

BBC commission: world premiere

Elgar

Organ Sonata in G major – finale 5

Grieg

Four Psalms, Op. 74 – Nos 1 & 2 (sung in Norwegian)

Elgar

Give unto the Lord

lain Farrington organ

BBC Symphony Chorus
Stephen Jackson conductor

In this choral Prom the anniversaries of Elgar and Grieg are celebrated, as is this season's Shakespeare theme, with Brahms's setting of 'Come away, come away, death' from Twelfth Night. Stephen Jackson, Director of the Chorus since 1989, also conducts the world premiere of Sir Richard Rodney Bennett's Four Poems of Thomas Campion, written especially for this strikingly versatile choir.

There will be no interval

Elgar's Four Choral Songs recorded for broadcast on BBC ONE

Brahms

Variations on the St Anthony Chorale 18'

Elgar

Enigma Variations 28'

interval

R. StraussOboe Concerto in D major 28'

Der Rosenkavalier – Suite

Alexei Ogrintchouk oboe

PROMS FIRSTS LIK PREMIERE 1946

Royal Philharmonic Orchestra Daniele Gatti conductor

Elgar's affectionate musical sketches of his 'friends pictured within' placed him firmly on the British musical map. Richard Strauss promoted his music in Germany, where he famously saluted Elgar as 'the first English progressivist'. While Strauss's sparkling, waltz-infused Der Rosenkavalier contributed to his fortune, his Oboe Concerto - one of the last fruits of his Romantically inclined Indian summer – came at the end of the Second World War, by which time he had been stripped of his earnings. Inspired by the suggestion of an oboeplaying US soldier, it is performed tonight by the young Russian virtuoso Alexei Ogrintchouk.

Broadcast on BBC FOUR

Elgar's Enigma Variations recorded for broadcast on BBC ONE

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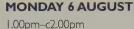
28'

East-West alliance

Masaaki Suzuki has become renowned for his Bach recordings. As he makes his Proms debut, Lindsay Kemp explores his success

Having one's accepted notions challenged is not always comfortable. but few threats to the status quo can have been quite as pleasurable as the arrival on the scene of the Bach toundation in 1990 the Tokyo-based choir and orchestra have quickly built of Bach's church music, a field which had previously seemed to be Protestant cultures of Germany, Holland and the UK. Indeed, in embarking on a series of recordings of have appeared so far - they have had Bach-lovers everywhere talking of their modest and gentlemanly silver-haired breath as such long-recognised major Helmuth Rilling, Sir John Eliot Gardiner and Ton

In fact Suzuki was for a while a student of Koopman in Amsterdam, and remembers well one of the Dutchman's last pieces of advice: Don't do it my way - be your own person.' Suzuki's way is certainly distinctive, and a typically Japanese concern for beauty of sound and meticulous technical presentation is only the start of it. His Christian upbringing in Japan and fluent German (learned during a twoyear period teaching harpsichord in Duisburg) have enabled him to approach this intellectually and emotionally demanding music with profound understanding and sympathy. But those taking their seats for the Bach Collegium Japan Prom performance of Bach cantatas and one of his short 'Lutheran' Masses can also expect to be moved by an encounter with an ensemble in which every one of the great corpuses of European music not only freshness and humility.



MONDAY 6 AUGUST

7.30pm-c9.50pm

Proms Chamber Music at Cadogan Hall

Mendelssohn

Capriccio, Op. 81 No. 3

Sibelius

String Quartet,
'Voces intimae', Op. 56

lanáček

String Quartet No. I,
'The Kreutzer Sonata'

Henschel Quartet

The three family members of this string quartet – Monika, Christoph and Markus Henschel – have been playing together all their lives, and were joined over a decade ago by Mathias Beyer-Karlshøj to form an ensemble that has built an impressive international reputation. At the heart of their wide-ranging recital is the mature masterwork Sibelius wrote between his Third and Fourth Symphonies. Its subdued central movement of gentle yet aching nostalgia gives the quartet its title of 'Intimate Voices'.

There will be no interval

Beethoven

Symphony No. 8 in F major

Berg

Seven Early Songs 18'
An Leukon (arr. C. Gordon) 2'
UK premiere

interval

18'

Korngold

Die Kathrin – 'Ich soll ihn niemals, niemals mehr sehn'

Das Wunder der Heliane –
'Ich ging zu ihm'

Schumann

Symphony No. 2 in C major 38'

Renée Fleming soprano

BBC Philharmonic Gianandrea Noseda conductor



Renée Fleming sings Berg's luminous Seven Early Songs – tonight expanded with a new orchestration of an additional early song. Fleming also shows a more seductive side in two gorgeously upholstered arias by anniversary-composer

Komgold. Schumann's Beethovenian Second Symphony and Beethoven's Eighth complete a varied Austro-German programme.

Broadcast on BBC FOUR

7.00pm-c9.10pm

TUESDAY 7 AUGUST

+34

75'

TUESDAY 7 AUGUST 10.00pm-c11.15pm



WEDNESDAY 8 AUGUST

7.30pm-c10.00pm

THURSDAY 9 AUGUST

7.00pm-c8.55pm

Britten

Sinfonia da Requiem PROMS FIRSTS UK PREMIERE 1942

interval

Mahler, compl. D. Cooke Symphony No. 10

PROMS FIRSTS WORLD PREMIERE 1964

BBC Philharmonic Gianandrea Noseda conductor

Britten's Sinfonia da Requiem was commissioned for the 2,600th anniversary of the Japanese Imperial dynasty, though the composer turned it into a Requiem for his recently deceased parents. Britten revered Mahler, whose painfully expressive Tenth Symphony was sketched at the height of the composer's obsession with death and at the time of his wife's affair with the architect Walter Gropius. Cooke's completion received its world premiere at the Proms, newly rejuvenating Mahler's farewell to life, and has since become established as a worthy successor to Mahler's completed symphonies.

Bach

Cantata No. 78, 'Jesu, der du meine Seele' 23'

Cantata No. 179, 'Siehe zu, dass deine Gottesfurcht nicht Heuchelei sei' 14

Cantata No. 200, 'Bekennen will ich seinen Namen' – aria

Mass in G major, BWV 236

Carolyn Sampson soprano Robin Blaze countertenor Gerd Türk tenor Peter Kooy bass

Bach Collegium Japan Masaaki Suzuki conductor

A celebrated interpreter of Bach's works, Masaaki Suzuki leads his Bach Collegium Japan in a late-night performance of the wonderfully rich and varied church cantatas from Bach's time in Leipzig – excerpts of which found their way into the 'short' Mass in G major.

There will be no interval

From Bards to Blues

John Dankworth

Shakespeare and all that Jazz – excerpts

Ellington

Such Sweet Thunder

interval

John Dankworth

The Million Dollar Collection – excerpts

The Blues Ain't (lyrics by Miles Kington) world premiere

Strayhorn

Take the A Train new arrangement by John Dankworth

Cleo Laine singer Soweto Kinch saxophone Tommy Smith saxophone Guy Barker trumbet

John Dankworth Quintet

BBC Big Band
BBC Concert Orchestra
John Dankworth musical director



6.00pm Pre-Prom Talk (RAH)

'John and Cleo: A Life in Jazz', an illustrated talk by Geoffrey Smith

Guto Puw

... onyt agoraf y drws ...
(... unless I open the door ...)

BBC commission: world premiere

Walton

Viola Concerto 26

interval

Rakhmaninov

Symphonic Dances
PROMS FIRSTS UK PREMIERE 1954

Lawrence Power viola

BBC National Orchestra of Wales David Atherton conductor



Walton himself conducted the premiere of his warmly lyrical Viola Concerto, in a Proms concert that featured Paul Hindemith as soloist. While Walton, still early in his career, tapped into a new vein of mature expression, Rakhmaninov, in his

final orchestral work, found a blistering exuberance at the end of his life; this was a work that Malcolm Sargent introduced to this country at the Proms.

5.30pm Pre-Prom Talk (RGS)

Guto Puw discusses his BBC commission with musicologist and composer Geraint Lewis

Broadcast on BBC FOUR

The BBC Proms are broadcast live on BBC Radio 3

FOCUS ON ... PROM 37

Crossing boundaries

Roger Thomas on the eclectic brilliance of Nitin Sawhney, whose music continues to cross barriers and defy categorisation

Nitin Sawhney is one of the most significant creative forces in modern music, whether as a multiinstrumentalist, a producer, a DJ or as a composer in many styles, all of which seem to come to him equally naturally. Following the success of his Electric Proms appearance in 2006, Sawhney, his band, a 60-piece orchestra of Eastern and Western musicians and a list of special guests including Natacha Atlas and dancers/choreographers Akram Khan and Sidi Larbi Cherkaoui (both of whom previously worked with Sawhney at Sadler's Wells) will deliver a high-powered performance mixing elements from Sawhney's recent work with selections from his earlier projects, which between them have garnered around a dozen awards including a MOBO, two EMMAs, two BBC Radio 3 World Music Awards and Ivor Novello, Laurence Olivier and Technics Mercury Music Prize nominations.

Whether writing for the dance floor, film, theatre, gig or concert hall, Sawhney is extraordinarily perceptive in his ability to unite elements from seemingly disparate musics in ways which emphasise their natural common ground. This is reflected in his talents as a collaborator with artists such as Sting, Sir Paul McCartney,

Will Young, Anish Kapoor and Anthony Gormley.

Sawhney remains committed to artistic and political integrity, supporting educational projects and community initiatives. This particular Proms performance is grounded in one of the most turbulent events in modern Asian history. 'At the encouragement of Proms Director Nicholas Kenyon I'll be referencing the fact that this year is the 60th anniversary of the partition of India and Pakistan,' he says. 'There'll be music from my albums, some classical music for orchestra and so on. It's an opportunity to gather together a variety of different things and hopefully give an idea of the breadth of different idioms I've been writing in.'





FRIDAY 10 AUGUST

9.00pm-c11.15pm



An evening with Nitin Sawhney and Friends

Nitin Sawhney piano/guitar lan Burdge cello Karlos Edwards percussion Ashwin Srinivasan flute Aref Durvesh tabla Natacha Atlas vocals Reena Bhardwaj vocals Tina Grace vocals Sharon Duncan vocals Akram Khan dancer/choreographer Sidi Larbi Cherkaoui dancer/choreographer Special guests to be announced

London Under Sound Symphony Orchestra

Stephen Hussey conductor

Multi award-winning composer, producer, DJ, songwriter and recording artist Nitin Sawhney presents an epic orchestral performance for this year's Proms. The concert will feature the London Under Sound Symphony Orchestra, a specially created collective of both Eastern and Western classical musicians brought together by Sawhney for this event. Including orchestral and band renditions of Sawhney's album and collaborative works, the show will also feature choreographed moments from movement specialists Akram Khan and Sidi Larbi Cherkaoui, as well as appearances by other special guests.

There will be one interval

7.15pm Pre-Prom Talk (RGS)

Stephen Hussey talks about his collaborations with Nitin Sawhney



6.30pm-c8.30pm

47'

SATURDAY II AUGUST

4.00pm-c10.20pm

SUNDAY 12 AUGUST

Christine Brewer Brünnhilde



MONDAY 13 AUGUST

1.00pm-c2.00pm

MONDAY 13 AUGUST

7.30pm-c9.40pm

Brahms

interval

Tragic Overture	14
Symphony No. 3 in F major	38

Sibelius Symphony No. 5 in E flat major

32'

European Union Youth Orchestra Sir Colin Davis conductor



Sir Colin Davis is not only one of the greatest Sibelius interpreters of our time, but also a tireless trainer of young musicians. His Prom with the EUYO links the nature mysticism of Sibelius's Fifth

to that of Brahms's Third, of which Clara Schumann noted: 'From start to finish one is wrapped about with the mysterious charm of the woods and forests ... I hear the babbling brook and the buzzing of insects.' Brahms's Tragic Overture, the dramatic cousin to the Academic Festival Overture composed the same summer, opens the concert.

Wagner

Götterdämmerung (concert performance: sung in German)

Stig Andersen Siegfried Sir John Tomlinson Hagen Alan Held Gunther Gweneth-Ann Jeffers Gutrune Gordon Hawkins Alberich Karen Cargill Waltraute Andrea Baker First Norn Natascha Petrinsky Second Norn Miranda Keys Third Norn Katherine Broderick Woglinde Anna Stéphany Wellgunde Liora Grodnikaite Flosshilde

BBC Singers BBC Symphony Chorus BBC Symphony Orchestra Donald Runnicles conductor



Our four-year Proms Ring cycle reaches its climax with Götterdämmerung, performed by BBC forces under San Francisco Opera's Donald Runnicles. It features leading Wagnerian singers Christine Brewer,

Stig Andersen and Sir John Tomlinson, in a concert staging by Paul Curran.

Proms Chamber Music at Cadogan Hall

Schumann Liederkreis, Op. 24

Maconchy

Four Shakespeare Songs

Britten Winter Words

Philip Langridge tenor David Owen Norris piano

One of the most highly esteemed British tenors of our time brings a very personal contribution to the centenary celebrations for composer Elizabeth Maconchy: 'It is always such a pleasure to be able to sing English songs to a British audience, and the Shakespeare settings from Elizabeth, which she gave me in manuscript some 30 years ago, are a real delight.' Langridge also includes Britten's moving settings of Hardy, and a Schumann cycle which he describes as 'a kind of offering of the poet's songs to his beloved - the audience!'

There will be no interval

Weber

Oberon - Overture

Mahler

Des Knaben Wunderhorn – selection 40' interval

Brahms, arr. Schoenberg Piano Ouartet in G minor

PROMS FIRSTS UK PREMIERE 1962

Matthias Goerne baritone

Frankfurt Radio Symphony Paavo Järvi conductor



Shakespeare's King of the Fairies, immortalised by Weber, contrasts with the equally fantastical, though darker-streaked German folk tales of Des Knaben Wunderhorn, a rich source of inspiration to Mahler, sung by the rich-toned Matthias

Goerne who makes his long-awaited Proms debut. Closing with Schoenberg's orchestration of Brahms's ambitious Piano Quartet, tonight's Prom represents four generations of Austro-German composers, performed by this distinguished German orchestra and its new Chief Conductor. Paavo Järvi.

Broadcast on BBC FOUR

Broadcast on BBCTWO

2.00pm Proms Film (RGS)

Christopher Nupen introduces his two films on Sibelius

5.00pm Music Intro (RAH)

(See page 75)

There will be two intervals of 60 and 30 minutes

2.30pm Pre-Prom Talk (RGS)

Barry Millington introduces Wagner's Götterdämmerung

bbc.co.uk/proms

Don't Panic: Birtwistle is back

Birtwistle caused more controversy than usual when Panic was premiered at the 1995 Last Night. Paul Griffiths looks back

'It's going to be loud.' That was all Sir Harrison Birtwistle would say, in a characteristically low-key way, when I bumped into him outside the Royal Albert Hall shortly before the first performance of *Panic*. So it turned out.

This may not have been the premiere of *The Rite of Spring*, but anyone who was at that Last Night of the Proms in 1995 is unlikely to forget the sound and the sight of John Harle blaring into his saxophone to encouragement from Paul Clarvis on drums, the two of

them exposed in front of a wall of wind sound. There was a programme note suggesting the composer was remembering an Elizabeth Barrett Browning poem from his schooldays:

What was he doing, the great god Pan, Down in the reeds by the river?

But Harle and Clarvis sounded more like champions at the head of a horde, or heroes in combat while an army watched and shouted from the battlements behind them.

It was loud ... then it got louder. Some of the concert's massive television audience for the second half of the Last Night on BBC ONE did not enjoy what they heard, and rang in to say so. Others were thrilled, but it was the furore that

gave the tabloids a story. And so a roar inside the Albert Hall became a storm in a teacup.

'Last fright of the Proms' was the headline in *Today*. 'Unmitigated rubbish' thumped David Fingleton in the *Express*; 'a horrible cacophony', agreed the *Mail*'s Nigel Dempster.

Birtwistle, unfussed, later claimed he composed the piece not knowing it was going to be in the Last Night. However that may be, John Drummond, planning his final Proms season, surely knew what he might get from this composer writing for this combination at this event. He at least must have had his eye on 'spreading ruin and scattering ban' (and, oh yes, maybe E. B. Browning was not so far off).

TUESDAY 14 AUGUST

7.30pm-c9.25pm

Stravinsky

Petrushka

interval

Bernstein

On the Town – Three Dance Episodes 10'

Gershwin

Rhapsody in Blue (with additional improvisation)

Marcus Roberts piano

Marcus Roberts Trio BBC Scottish Symphony Orchestra Robert Spano conductor

American jazz pianist Marcus Roberts and his trio bring their unique reinterpretation of Gershwin's *Rhapsody in Blue*, throwing their own improvisations into the mix. The episodes from Bernstein's New York-based musical charting the exploits of three young sailors on shore-leave takes its place alongside Stravinsky's vivid Russian folk-infused ballet *Petrushka*. Robert Spano, one of America's most dynamic conductors, makes

Marcus Roberts

Broadcast on BBC FOUR

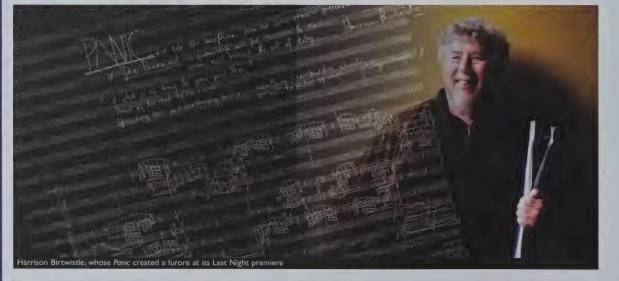
his Proms debut.

6.00pm Pre-Prom Talk (RAH)

Pianist Marcus Roberts and his trio in conversation with Sara Mohr-Pietsch

6.00pm Music Intro (RAH)

(See page 75)



30"

43'

WEDNESDAY 15 AUGUST

7.30pm-c9.50pm

THURSDAY 16 AUGUST

7.00pm-c9.00pm

THURSDAY 16 AUGUST

10.15pm-c11.30pm

+43

FRIDAY 17 AUGUST

7.30pm-c9.30pm



Sibelius

The Tempest – complete incidental music (sung in Finnish) 67 interval

Sibelius

Songs with orchestra c20°
Symphony No. 7 in C major 23°

Helena Juntunen soprano Lilli Paasikivi mezzo-soprano Juha Hostikka tenor Petri Lehto tenor Ville Rusanen baritone

Dominante Lahti Symphony Orchestra Osmo Vänskä conductor

Tonight's Prom brings together this season's Shakespeare theme and the 50th anniversary of Sibelius's death. Osmo Vänskä, one of the Finnish composer's leading interpreters, conducts a rare performance of the complete incidental music for *The Tempest*, a work which, along with the last completed symphony, presents a late pinnacle of the composer's career, before his early, 30-year retirement.

Grieg, orch. Halvorsen

Funeral March for Rikard Nordraak

Grieg

Piano Concerto in A minor

Walton

Symphony No. 1 in B flat minor

Boris Berezovsky piano

Bergen Philharmonic Orchestra Andrew Litton conductor



The evergreen Piano Concerto by Grieg, boasting an illustrious Russian soloist, is paired with Grieg's funeral march for a fellow Norwegian composer who died tragically young – the piece which Grieg wished to be played

at his own funeral. Andrew Litton, making his first Proms appearance with his new Bergen orchestra – which hails from Grieg's home town – characteristically revives a great British symphony, which Walton described as 'the climax of my youth'.

5.30pm Pre-Prom Talk (RGS)

'Music and the idea of the North: Grieg's Piano Concerto', a talk by Daniel Grimley

James MacMillan

Veni, veni Emmanuel
PROMS FIRSTS WORLD PREMIERE 1992

CONTROL DECORATE TO CONCENTRATE TO THE

Lutosławski

Chantefleurs et Chantefables
PROMS FIRSTS WORLD PREMIERE 1991

Sir Harrison Birtwistle

Panic

PROMS FIRSTS WORLD PREMIERE 1995

Colin Currie percussion
Solveig Kringelborn soprano
Martin Robertson alto saxophone
Peter Erskine drums

BBC Scottish Symphony Orchestra Martyn Brabbins conductor



Three classic works commissioned by the Proms while under the inspired directorship of John Drummond, who sadly died last year. James MacMillan's percussion concerto, played tonight by former Radio 3 New

Generation Artist Colin Currie, has received nearly 400 performances since its world premiere here in 1992. Lutosławski's evocative setting of French children's poems was premiered in 1991 by tonight's soloist; and Birtwistle's *Panic* famously created a stir at its premiere during Drummond's final Last Night in 1995.

There will be no interval

Schoenberg

Five Orchestral Pieces, Op. 16

Oliver Knussen

Violin Concerto 16'
PROMS FIRSTS LONDON PREMIERE 2003

interval

Hans Werner Henze

Sebastian im Traum

UK premiere

Stravinsky

The Rite of Spring

Leila Josefowicz violin

BBC Symphony Orchestra Oliver Knussen conductor

A typically stimulating mix from Oliver Knussen starts with a famous Proms premiere given in 1912, long before the BBC took over, and continues with his own muchperformed Violin



Concerto, first heard in London in 2003. Tonight's soloist is Proms favourite Leila Josefowicz. Knussen has long been associated with the music of Henze, while Stravinsky's earthy *Rite of Spring* is another of his specialities.

4.00pm 'Inspire': Young Composers' Concert (Cadogan Hall)

Performances by the Endymion Ensemble. Recorded for broadcast between Proms 53 and 54

ner (Litton

6.00pm Pre-Prom Talk (RAH)
Stephen Johnson talks about the music

bbc.co.uk/proms

of Sibelius

FOCUS ON ... PROM 48

Music that heals



Venezuela's national youth orchestra is one of the most extraordinary success stories of our times. Michael Church picks up the story

When the 200-strong Simón Bolívar National Youth Orchestra of Venezuela invades the Royal Albert Hall to deliver Shostakovich and Bernstein in its fresh and feisty manner, the audience may sense something of the extraordinary sociological experiment that brought it into being. For its history goes back 30 years, to a sudden decision by an economist named José Antonio Abreu to do something to reverse the calamitous trend whereby children of the poor were being routinely forced into drugs, prostitution and crime.

At that time there were just two symphony orchestras in Venezuela, both employing largely European musicians. Abreu gathered 11 children in an underground car park, gave them instruments and made them play. At the next rehearsal, there were 25 musicians, and at the subsequent ones 46 and 75: Abreu quickly won government funding for his idea, which - now known as the

sistema – presently employs 15,000 music teachers, and ropes in 250,000 children in nucleos all over the country. 'For the children we work with,' says Abreu now, 'music is practically the only way to a dignified social destiny.' The band coming to London represents the cream of the crop: many of the others are future music teachers. No wonder Plácido Domingo, Claudio Abbado, Daniel Barenboim and Sir Simon Rattle have become ardent supporters of the project. Or that other countries of Latin America are replicating it, while conservatoires in Germany and Austria are drawing lessons from the way it works.

The scheme's National Education Co-ordinator, Eduardo Mendez - who started as a five-yearold fiddler in one of the nucleos supervises everything from the distribution of instruments to tours. And as he points out, the Simón Bolívar's 26-year-old conductor Gustavo Dudamel, who first took the podium at 12, is by no means the only success story; leading clarinettist Lennar Acosta was persuaded to accept his instrument as replacement for the gun by which he'd previously earned his bread.

SATURDAY 18 AUGUST

3.00pm-c4.30pm

SATURDAY 18 AUGUST

6.30pm-c9.00pm



Elgar

The Apostles

Amanda Roocroft soprano Catherine Wyn-Rogers mezzo-soprano Anthony Dean Griffey tenor

Alan Opie baritone

lames Rutherford bass-baritone

Peter Rose bass

City of Birmingham Symphony Chorus City of Birmingham Symphony Orchestra Sakari Oramo conductor



The magnificent first instalment of a planned trilogy upon which Elgar embarked after the success of The Dream of Gerontius is a highlight of this year's Elgar anniversary celebrations at the Proms. Sakari Oramo,

a leading champion of British music, conducts his forces from the city whose festival commissioned this work in 1903. After its Birmingham premiere, one critic wrote of a growing recognition 'that [Elgar] is one of the great originals in the musical world of today'.

There will be one interval

5.00pm Pre-Prom Talk (RGS)

Stephen Maddock and Michael Foster discuss Elgar's The Apostles

Boyce

Symphony No. 5 in D major

Arne

Two Shakespeare Songs

Thomas Linley, Jr

Ode on the Spirits of Shakespeare -Overture

Handel

Esther - 'Tune your harps' Samson - 'Total eclipse!' Jephtha – 'Waft her, angels'

Water Music - Suites in D and G (selections) 25'

Mark Padmore tenor

The English Concert Laurence Cummings conductor

Handel's resplendent music for a royal river party on the Thames is the climax of today's concert with one of the country's leading period-instrument orchestras, and also the focal point of a journey placing the great composer in the context of his English contemporaries. The nautical influence turns tragically full circle in the enchanted ode to Shakespeare by Thomas Linley Ir, a pupil of Boyce, who died aged 22 in a boating accident.

There will be no interval

58'

SATURDAY 18 AUGUST

+46

50'

SUNDAY 19 AUGUST



MONDAY 20 AUGUST

1.00pm-c2.00pm

MONDAY 20 AUGUST

Piazzolla

Tangazo

Benjamin Yusupov

10.15pm-c11.30pm

Viola Tango Rock Concerto

UK premiere

Maxim Vengerov

viola/electric violin/tango dancer

Christiane Palha

tango dancer

London Symphony Orchestra Benjamin Yusupov conductor



What do you do after you've conquered every peak of the violin repertory? In Maxim Vengerov's case you take a sabbatical, learn to tango, study some jazz and improvisation on electric violin and

work on a unique concerto that combines the two with solo viola. Following Morton Gould's *Tap Dance Concerto* over 50 years ago, the dazzling Vengerov brings the hybrid concerto into the 21st century, with a distinctly Latin-American flavour.

There will be no interval

Shostakovich

6.30pm-c8.45pm

Symphony No. 10 in E minor 45'

interval

Bernstein

West Side Story - Symphonic Dances 22'

Latin American works including music by Revueltas and Ginastera

Simón Bolívar National Youth Orchestra of Venezuela Gustavo Dudamel conductor

Gustavo Dudamel, who made a thrilling Proms debut in 2005 when he took over a concert at short notice, returns with his own orchestra, which has been a miraculous training ground for young Venezuelan musicians. In his intensely personal



Tenth Symphony Shostakovich created a hom-call enshrining the young Azerbaijani student with whom he was infatuated. The forbidden love of Shakespeare's Romeo and Juliet received an updated setting, and a Puerto-Rican twist, in Bernstein's West Side Story, the suite from which leads tonight to a sequence of Latin American works.

Broadcast on BBC FOUR

Bernstein and Latin American works recorded for broadcast on BBC ONE

2.00pm Proms Film (RGS)

'Tocar y luchar': music-making in Venezuela, introduced by Alberto Arvelo

5.00pm Music Intro (RAH)

(See page 75)

Proms Chamber Music at Cadogan Hall

Mozart

Flute Quartet in D major, K285

Brahms

String Sextet in G major, Op. 36

Soloists of the Lucerne Festival Orchestra

Jacques Zoon flute Raphael Christ violin Kolja Blacher violin Anton Barachovsky violin Wolfram Christ viola Iseut Chuat cello Valentin Erben cello Jens Peter Maintz cello

Distinguished players from around the world come together each year to form the renowned Lucerne Festival Orchestra (see Prom 51), and here some of them take time out for a concert of chamber music. Mozart's delightfully high-spirited quartet gives the lie to his oft-quoted dislike of the flute, while the lush and wistful colours of Brahms's sextet unlock the warm Romanticism just below the surface of this famously brusque and prickly personality.

There will be no interval

Thomas Adès

7.30pm-c9.25pm

Powder Her Face – Suite London premiere

interval

Bartók

Duke Bluebeard's Castle

Charlotte Hellekant Judith
Falk Struckmann Duke Bluebeard

Philharmonia Orchestra
Christoph von Dohnányi conductor

Thomas Adès is enjoying spectacular success this year with festivals at home and abroad and a revival of *The Tempest* at Covent Garden. This new orchestral suite from his powerful chamber opera based on the life and public disgrace of Margaret, Duchess of Argyll, precedes another tale of an oppressed woman in Bartók's darkly psychological opera in which the newly married Judith unlocks the Duke's guilty secrets one by one.



Broadcast on BBC FOUR

5.30pm Composer Portrait (RAH)

Thomas Adès in conversation with Andrew McGregor (see page 129)

31'

Thinking outside the box

Pierre-Laurent Aimard's career is one of continual reinvention. Richard Kirrin looks at the story so far of this great musical maverick

When Pierre-Laurent Aimard steps on to the stage of the Royal Albert Hall on 24 August, not only to play with and without orchestra, but also to conduct, it will be a ringing affirmation of his extraordinary, indefinable talent. For a long time regarded primarily as a pre-eminent interpreter of the avant-garde, Aimard first came to wider attention through his playing of Ligeti's Études - works almost superhuman in their difficulty, and yet which he seems to perform without effort. We'll get a chance to hear some of these in tonight's Prom in a rare solo interlude. Aimard has become such a favourite at the Proms that it's easy to forget he made his debut only eight years ago, in Bartók's valedictory Third Concerto. Since then he has wowed audiences with works by Messiaen, Ravel, Beethoven and Falla.

This season he directs the Mahler Chamber Orchestra, founded by Claudio Abbado and this year celebrating its tenth birthday. Aimard has established a strong reputation as a Beethoven player of innovation and intelligence, as anyone who has encountered his concerto recordings with that other probing musician, Nikolaus Harnoncourt, will know. Stephen Plaistow, writing in

Gramophone magazine, summed the set up thus: 'This does not seek to banish all conventional wisdom about the pieces, but it has asked a lot of questions about them, as interpreters should, and I warm to it not only for the boldness of its answers but for finding so many of the right questions to ask.'

To begin, another composer for whom Aimard has a rare affinity – Haydn, and his 102nd Symphony, which along with plentiful joviality, contains a sublime slow movement.

SPOTLIGHT ON ... PROM 52

Kate Royal

The past three years have seen soprano Kate Royal's star in the ascendant. When she made her Proms debut in 2004 – as a Rhinemaiden in the first instalment of the Proms Ring cycle under Sir Simon Rattle – she had just won first prize at the illustrious Kathleen Ferrier Awards. She has returned to the Proms every year since: singing Mozart concert arias in 2005, and giving a song recital with mezzo-soprano Christine Rice in last year's Proms Chamber Music series. This year she's back, appearing alongside

lan Bostridge in duets and arias by Handel. Elsewhere Royal's operatic career has been blossoming, with recent appearances at the Glyndebourne Festival and her Royal Opera debut earlier this year in the revival of Thomas Ades's *The Tempest*, It's clear this is a voice we'll be hearing much more of in the future.



TUESDAY 21 AUGUST

7.30pm-c9.35pm

Copland

Billy the Kid — Suite

PROMS FIRSTS UK PREMIERE 1942

John Adams

Century Rolls

interval

John Adams

Doctor Atomic Symphony

BBC co-commission: world premiere

Olli Mustonen piano

BBC Symphony Orchestra
John Adams conductor



John Adams, the BBC Symphony Orchestra's Artist-in-Association, conducts an all-American Prom. Copland's *Billy the Kid* brought the Wild West to the ballet stage for the first time. Adams' concerto, originally written for

pianist Emanuel Ax, was inspired by the piano rolls of pianists down the years. Its gentle slow movement, 'Manny's Gym', refers not to the pianist's favourite exercise venue, but to an interlude for him in the manner of a Satie Gymnopédie. The first performance of the symphony drawn from Adams's opera based on the life of atomic-bomb inventor J. Robert Oppenheimer completes the bill.

6.00pm Pre-Prom Talk (RGS)

John Adams introduces his *Doctor Atomic Symphony* in conversation with Paul Hughes

WEDNESDAY 22 AUGUST

7.30pm-c9.15pm

THURSDAY 23 AUGUST

7.30pm-c9.45pm

FRIDAY 24 AUGUST

7.00pm-c8.35pm



FRIDAY 24 AUGUST

10.00pm-c11.25pm



Mahler

Symphony No. 3 in D minor

Anna Larsson mezzo-soprano

Trinity Boys' Choir London Symphony Chorus (women's voices)

Lucerne Festival Orchestra Claudio Abbado conductor

Claudio Abbado makes a welcome return to the Proms, leading the brilliant international orchestra he founded in 2003, which has at its core players from the Mahler Chamber Orchestra. Mahler's great symphonic tribute to nature sets an excerpt from Nietzsche's Also sprach Zarathustra. After the apocalyptic Second Symphony ('Resurrection'), the Third represents the rise of man, in preparation for the 'Heavenly Life' of the Fourth.

There will be no interval



Handel

Concerto in F major for two horns

Purcell, arr. Catherine MackintoshSett of Favourite Airs, Fantasies and
Dances

Handel

Ode for the Birthday of Queen Anne –
'Eternal source of light divine' 4
Acis and Galatea – 'Love sounds
th'alarm' 5
L'Allegro, il Penseroso ed il Moderato –
'As steals the morn' 7
Acis and Galatea – 'Happy we!' 3

interval

Telemann

Overture (Suite) in G minor for Strings, 'La changeante'

Handel

Music for the Royal Fireworks 25°

Kate Royal soprano
lan Bostridge tenor
Orchestra of the Age of
Enlightenment
Rachel Podger violin/director
Freiburg Baroque Orchestra
Gottfried von der Goltz violin/director

In a fascinating collaboration between two leading period-instrument groups, tonight's programme centres on Handel. This Baroque feast includes the ceremonial fireworks music written in honour of George II, and arias and duets performed by two of Britain's leading singers.

Recorded for broadcast on BBC ONE

6.00pm Pre-Prom Talk (RAH)

Lindsay Kemp talks to players from tonight's two orchestras about their collaboration

Bruckner

Symphony No. 8 in C minor (1890 Nowak edition)

Royal Concertgebouw Orchestra Bernard Haitink conductor

Bernard Haitink returns to the great Amsterdam orchestra of which he was music director for nearly 25 years. It is fitting that he should be conducting Bruckner, since the orchestra was instrumental from the 1940s onwards in reviving worldwide interest in the symphonies of this composer.

There will be no interval



Haydn

Symphony No. 102 in B flat major 24'

Ligeti

Études for solo piano – selection 615'

Beethoven

Piano Concerto No. 2 in B flat major 29'

Mahler Chamber Orchestra
Pierre-Laurent Aimard piano/conductor

Pierre-Laurent Aimard takes the triple roles of pianist, conductor and pianist-director with the Mahler Chamber Orchestra (which also forms the nucleus of the Lucerne Festival Orchestra – see Prom 51). A selection of the brilliant Études from the late-lamented Ligeti's piano series takes its place among two works premiered in 1795: Haydn's Symphony No. 102, premiered at the King's Theatre in London's Haymarket, and Beethoven's Piano Concerto No. 2, with which the composer launched his career, in Vienna, as a pianist-composer.

There will be no interval

C

FOCUS ON ... PCM 7

The original Ring cycle

Without the Icelandic Edda, Wagner couldn't have written his Ring cycle. Hilary Finch uncovers Benjamin Bagby's musical archaeology

As the Proms Ring cycle draws towards its final chapter with a performance of Götterdämmerung on 12 August, Benjamin Bagby and his pioneering Medieval music ensemble Sequentia turn back the pages to where it all began. It had always been Wagner's dream to stage an evening of music from The Ring in the context of narrations from the Ledanche Prose and Poetic Eddas, and from the Volsunga Saga, without which his own epic would never have been conceived. In 1994 Wolfgang Wagner, the composer's grandson, recreated

such an evening in Reykjavik, to celebrate 50 years of Iceland's independence. And, some four years later, quite independently, Benjamin Bagby was to be found putting the finishing touches to a new CD called t dda: Myths from Medieval Iceland. This was the first truit of a proneering project by Bagby and Sequentia, to bring to new life the heroic poems and lays collected in the Poetic Edda in Iceland around the year 1200.

Bagby studied Icelandic as a student – and his work with Sequentia has focused his fascination with the reconstruction of oral traditions from the Edda and the Nibeliangenlied.

A vocabulary for the 'revocalisation' of these ancient Norse and Teutonic texts was discovered by Bagby in the 'genetic code' of Icelandic rimun poems for reciting, singing and

dancing, now housed in Reykjavik's Arm Magnusson Institute. Bagby used their 'gestures and signs' as a sort of 'font' with which to create new musical texts which would possess something of the authentic integrity of the original material. As the work of Sequentia expanded ever apace, Bagby has continued to look north-investigating the rest of the Edda, the story of Sigurdi (otherwise known as Siegfried) – and setting out on the trail for what he calls the Ur-Ring.

This latest programme of Medieval music, with its lost songs of the Rhineland harper, and its taletelling of the origins of the Rhinegold curse, will reveal just how near and how far Wagner was of his mark—and should build yet another fascinating *Bifrost* of a rainbow bridge between Edda and Saga, time and *Ring*.



SATURDAY 25 AUGUST



25'

6.30pm-c8.50pm

Wagner

Parsifal -- Prelude to Act I and Good Friday Music

Debussy

Three Nocturnes

interval

Debussy, orch. Rudolf Escher

Six épigraphes antiques

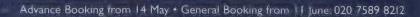
Wagner

Tristan und Isolde – Prelude and Liebestod

Tenebrae (women's voices)
Royal Concertgebouw Orchestra
Bernard Haitink conductor

The second of Bernard Haitink's two concerts with the Royal Concertgebouw Orchestra features Debussy and Wagner, two key figures of musical progressivism. Debussy declared *Parsifal* 'one of the finest monuments of sound that has been raised to the imperturbable glory of music'. But while Debussy explored the sensual and the immediate, Wagner pursued the philosophical and eternal, as in the *Liebestod* from *Tristan und Isolde*, in which Isolde sings over Tristan's lifeless body as she prepares to 'follow him into the Land of Night'.

Broadcast on BBCTWO



SUNDAY 26 AUGUST

MONDAY 27 AUGUST

MONDAY 27 AUGUST



MONDAY 27 AUGUST



7.30pm-c9.25pm

1.00pm-c2.00pm

3.00pm-c4.00pm

8.00pm-c10.00pm



Britten

Peter Grimes – Four Sea Interludes

Martinů

Piano Concerto No. 4. 'Incantation' \$ 21'

interval

Prokofiev

Symphony No. 5 in B flat PROMS FIRSTS UK PREMIERE 1946

Ivo Kahanek piano

BBC Symphony Orchestra Jiří Bělohlávek conductor



The highly praised Chief Conductor of the BBC SO. liří Bělohlávek, directs three works first heard in London at the Proms, Martinu's concerto tonight features young Czech pianist Ivo Kahanek in his Proms debut.

Prokofiev's heroic Fifth Symphony 'glorifying the human spirit' was introduced just after the Second World War, while a year earlier the London concert premiere took place of the beguiling Interludes that punctuate Britten's operatic portrait of another human spirit, Peter Grimes.

Proms Chamber Music at Cadogan Hall

Songs of a Rhineland Harper

Ensemble Sequentia

Benjamin Bagby singer/harp Norbert Rodenkirchen harp/flutes Agnethe Christensen singer

What did secular European song sound like 1,000 years ago? Who were its singers and what instruments did they play? These are the questions which led Benjamin Bagby on a search for the lost songs of a performing musician whose name remains unknown to us. The songs include an early telling of the Norse legend of the cursed Rhinegold which so fascinated Wagner centuries later.

There will be no interval



Rachel Portman/Owen Sheers

The Water Diviner's Tale BBC commission: world bremiere

Helen Williams soprano Frances Bourne mezzo-soprano Robert Burt tenor Riccardo Simonetti baritone Paul Reeves bass

narrator to be announced

Children's Ensemble Youth Choirs of Berkshire, Bromley and Hertfordshire **BBC Concert Orchestra David Charles Abell** conductor **Denni Savers** director



Following the success of The Little Prince on BBCTWO and in concert film composer Rachel Portman and poet/novelist Owen Sheers have created a new 'dramatic musical piece for all ages' on the

subject of climate change - a BBC commission in which professional singers perform alongside massed youth choirs and a 40-strong children's ensemble specially chosen in collaboration with the BBC's New Talent scheme.

There will be no interval

For more information on how to audition for the children's ensemble, see page 77.

10.00am Proms Family Orchestra Day (RCA)

An Evening with Michael Ball

Michael Ball singer

BBC Concert Orchestra Callum McLeod conductor

One of the most versatile singing stars of our time brings his unique style to the Royal Albert Hall for an evening of musical theatre hits and popular highlights from his wide-ranging repertory. Michael Ball has had numerous starring roles on Broadway and in the West End; he has been appearing in Patience at the New York City Opera and Kismet at English National

There will be one interval



Broadcast on BBC FOUR

Broadcast on BBC FOUR

6.00pm Music Intro (RAH)

(See page 75)

FOCUS ON ... PROM 61

A fitting tribute

Claire Booth, the young soprano who premiered Oliver Knussen's Requiem, talks about her work with the composer

Claire Booth may still be in the early stages of her career, but her musical relationship with Oliver Knussen goes back to her student days. 'I first met him on the Britten-Pears course in 2000. A friend of mine and I kept badgering him all week to let us sing his Whitman settings to him. He kept saying no - I think he was afraid we wouldn't be very good! But eventually we got the chance, and I went on to sing them at the Proms in 2005, so I think he must have been reasonably happy!'

Knussen was clearly more than reasonably happy, having asked Booth to sing at his 50th-birthday celebrations and then composed one of his most personal works for her, his Requiem to his late wife, 'Songs for Sue'. 'Obviously it's a massive honour, and because the texts are so personal, it's a really big deal and one I wanted to get right for him.'

The work was premiered in Chicago (where it got a rapturous reception) and Booth recalls that one of the songs only just arrived before the first rehearsal. 'But that makes it exciting ...!'

Knussen is said to have waded through over 1,000 poems, searching for exactly the right texts. The ones he eventually chose are by Antonio Machado, W. H. Auden and Rainer



Maria Rilke and - most controversially - the first song is based on a composite of Emily Dickinson. Does Booth find this effective? 'Absolutely. I think once poetry is set to music you're not dealing with a hallowed text any more - it has become something else. For me, it works perfectly, and I think its beauty speaks for itself.'

Knussen has long harboured a love for the soprano voice, having written many works for Lucy

Shelton, and Booth's crystalline soprano seems ideally suited to Knussen's style. 'His writing is naturally vocal, which is a real joy. Olly also chooses such interesting texts, which is a challenge and it makes you raise your standards too because it's so important to get the meaning of the words across. For me, he's the ideal composer writing for voice, and I feel very fortunate that I've been able to sing so much of his music.'

TUESDAY 28 AUGUST

7.30pm-c9.55pm

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Fantasy Overture 'Romeo and Juliet'

Prokofiev

Piano Concerto No. 2 in G minor PROMS FIRSTS UK PREMIERE 1955

interval

Tchaikovsky

Fantasy Overture 'Hamlet'

Prokofiev

Symphony No. 7 in C minor PROMS FIRSTS LONDON PREMIERE 1955

Alexander Toradze piano

London Symphony Orchestra Valery Gergiev conductor

Valery Gergiev, having succeeded Sir Colin Davis at the helm of the LSO, conducts an all-Russian programme, reflecting the Proms' Shakespeare theme with Tchaikovsky's fantasy overtures inspired by Romeo and Juliet and Hamlet. Continuing our series of works introduced at the Proms since the BBC became involved are Prokofiev's fiendishly virtuosic Piano Concerto No. 2 and the striking Symphony No. 7, both hits of the 1950s.

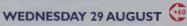
Broadcast on BBC FOUR

WEDNESDAY 29 AUGUST

10.00pm-c11.25pm

Oliver Knussen

Ophelia Dances



5'

THURSDAY 30 AUGUST

FRIDAY 31 AUGUST 7.30pm-c9.20pm



21'

55'

R. Strauss

7.00pm-c8.50pm

Also sprach Zarathustra

Symphony No. 2 in D major

Mariss Jansons conductor

band to present two orchestral

interval **Sibelius**

Bavarian Radio Symphony Orchestra

Mariss Jansons returns with his Bavarian

showpieces, Strauss's Nietzsche-inspired

Also sprach Zarathustra, immortalised by

Odyssey, and Sibelius's Second Symphony,

which immediately evokes the composer's

Stanley Kubrick in his 2001: A Space

primordial Finnish homeland, despite

having been sketched in Italy.

Webern

Five Pieces for Orchestra, Op. 10

Oliver Knussen Requiem - Songs for Sue

Iulian Anderson

Book of Hours

Claire Booth soprano

Birmingham Contemporary Music Group Oliver Knussen conductor

Knussen's Ophelia Dances continues our Shakespeare-in-music theme, quoting Debussy and Schumann among the 'old tunes' Hamlet's lover sings while drowning. His Requiem for his late wife Sue (which includes an eloquent setting of Auden, whose centenary we celebrate this year) features alongside Webern's fleeting miniatures and Julian Anderson's rapturously received Book of Hours.

Honegger

7.30pm-c9.45pm

Symphony No. 3, 'Symphonie liturgique' 30'

interval

Beethoven

Symphony No. 9 in D minor, 'Choral' 70'

Krassimira Stoyanova soprano Lioba Braun mezzo-soprano Michael Schade tenor Michael Volle bass

Bavarian Radio Symphony Chorus Bavarian Radio Symphony Orchestra Mariss Jansons conductor

Uniquely at the Proms, we hear a second performance of Beethoven's great hymn to humanity, which contrasts with Honegger's violent 'war' symphony (given its UK premiere at the Proms). While the later work expresses doubts over the future of civilisation, Beethoven offered his more optimistic vision of hard-won triumph over adversity.



Thea Musgrave

Two's Company BBC commission: world premiere

interval

Mahler

Symphony No. I in D major

Nicholas Daniel oboe Dame Evelyn Glennie percussion

BBC Symphony Orchestra Jiří Bělohlávek conductor

Inspired by the engraving of a huntsman's funeral from a book of children's fairy tales, Mahler's First Symphony brilliantly captures the image's enchanting yet macabre quality. Thea Musgrave's new BBC commission, specially written for tonight's soloists, creates a dramatic play for attention between the two divergent players, who begin far apart yet reconcile their differences by the end of the work.



5.45pm Pre-Prom Talk (RAH)

Tom Service talks to Thea Musgrave, Evelyn Glennie and Nicholas Daniel about Two's Company



Britten

On This Island

Cabaret Songs

Britten

Britten

FOCUS ON ... PCM 8

The Baroque redefined

The doyenne of Bach pianists, Angela Hewitt, on her enduring love for the composer and a forthcoming world tour

'Shadings, dynamics, singing through lines, brilliance ...' Angela Hewitt is reeling off the attributes that the piano brings to Baroque music. She's looking forward to her Cadogan Hall date, in which she will mark the 250th anniversary of Domenico Scarlatti's death as well as offering two Partitas by her beloved Bach. Having spent the last few years showing just how broad her repertory is, she is about to concentrate on Bach's 48 with a world tour beginning this autumn. 'I've already registered the domain name: bachworldtour.com; I just like the idea of playing Bach so much that it becomes really comfortable.' So is she worried about being



pigeonholed as a Bach expert all over again? 'Slightly, but I'd rather it was Bach than anyone else! I think it'll be interesting to return to him having played Messiaen, Chabrier, Chopin, Rameau, Beethoven ... I'm sure that will have influenced my playing in some way.'

SPOTLIGHT ON ... PSM 4 & PROM 70 Andrew Kennedy The young prize-winning British tenor has been receiving accolades not only for his opera performances but also for his song recitals, in which British music has featured prominently. He follows up his acclaimed Proms Chamber Music debut in 2005 with an all-Britten programme and a Last Night appearance. Andrew Kennedy is a member of BBC Radio 3's New Generation Artists scheme which is supported

SATURDAY I SEPTEMBER

Proms Saturday Matinee

Britten, arr. Daryl Runswick

Britten, arr. Colin Matthews

Christine Rice mezzo-soprano

Edward Gardner conductor

Andrew Kennedy tenor

Richard Watkins horn

Nash Ensemble

Serenade for Tenor, Horn and Strings 25'

Samuel West narrator subject to availability

Following the British Postal Museum and

Archive's exhibition (18 July-16 August,

Royal College of Art) we continue our

film documentary they created for the

GPO Film Unit as well as music for the

less well-known film The Way to the Sea.

Britten's early song-cycle to Auden texts, as

well as the later Serenade, which includes a

setting of Willliam Blake. Edward Gardner,

National Opera, makes his Proms debut.

Andrew Kennedy sings On This Island,

Music Director designate of English

There will be no interval

Britten/Auden celebration with the famous

In memoriam Dennis Brain

3.00pm-c4.45pm

at Cadogan Hall

The Way to the Sea

Night Mail (with film)

London premiere

SATURDAY I SEPTEMBER

6.30pm-c8.35pm

Symphony No. 3, 'The Camp Meeting' 19'

R. Strauss

Salome – final scene

interval

15'

Shostakovich

Symphony No. 5 in D minor

Deborah Voigt soprano

San Francisco Symphony Michael Tilson Thomas conductor



The charismatic Michael Tilson Thomas and his acclaimed West Coast orchestra fly the flag for the Pulitzer Prize-winning Third Symphony from a great American maverick One of America's

leading dramatic sopranos, Deborah Voigt, becomes Strauss's vengeful, sexually depraved Salome - her stage debut in the role last year having been described in the New York Times as 'touching greatness'. Shostakovich's Fifth Symphony – regardless of its claimed intention as a humble corrective following official criticism remains one of the great showpieces of the symphonic repertory.

Broadcast on BBC TWO

5.00pm Meet the Players (RAH)

A chance to meet players from the San Francisco Symphony



28'

26'

SUNDAY 2 SEPTEMBER

MONDAY 3 SEPTEMBER 7.00pm-c9.15pm

MONDAY 3 SEPTEMBER



7.00pm-c8.30pm

Mahler

Symphony No. 7 in Eminor

San Francisco Symphony

Michael Tilson Thomas conductor

Following their recent double Grammy award-winning live recording of Mahler's epic Seventh Symphony, Michael Tilson Thomas and the San Francisco Symphony bring their reading of this orchestral kaleidoscope to British audiences. To his familiar helter-skeltering marches, fanfares and popular dances, Mahler attached a darkness-to-light progression and included two haunting 'Night Music' movements.

There will be no interval



Broadcast on BBC FOUR

2.00pm Proms Film (Cadogan Hall)

Keeping Score: Copland and the American Sound, introduced by John Kieser, Director of Operations at the San Francisco Symphony

MONDAY 3 SEPTEMBER

1.00pm-c2.00pm

Proms Chamber Music at Cadogan Hall

Bach

Partita No. 1 in B flat major, BWV 825 18'

D. Scarlatti

Two sonatas

Bach

Partita No. 4 in D major, BWV 828 32'

Angela Hewitt piano

Hailed as 'the pre-eminent Bach pianist of our time', Angela Hewitt is embarking on a Bach world tour from the autumn. Here she showcases two of his wonderfully imaginative Partitas, and adds a touch of Spanish seasoning with sonatas by Scarlatti, composed for the Crown Princess Maria Barbara, and borrowing the dramatic gestures of the guitar.

There will be no interval

Schubert

Symphony No. 5 in B flat major

interval

Bruckner

Symphony No. 4 in E flat major, 'Romantic'

Vienna Philharmonic Orchestra Daniel Barenboim conductor



In the first of his two Proms with the Vienna Philharmonic Orchestra this season, Daniel Barenboim opens with Schubert's early classic, written at the age of 19. The slower-burning Bruckner was in his

fifties by the time of his radiant 'Romantic' Symphony, whose shimmering strings, resplendent brass and structural transparency have contributed to the composer's reputation as the architect of great cathedrals in sound.

Britten

Hymn to St Cecilia

10.15pm-c11.30pm

Buxtehude

Praeludium in A minor, BuxWV 153: Komm, heiliger Geist, Herre Gott, BuxWV 199; Puer natus in Bethlehem, BuxWV 217; Passacaglia in D minor, BuxWV 161; Canzonetta in G major, BuxWV 171: Vater unser im Himmelreich, BuxWV 219; Praeludium in G minor, BuxWV 149

D. Scarlatti

Stabat mater

John Scott organ

BBC Singers David Hill conductor

Concluding our Auden centenary celebrations, tonight's Late Night Prom opens with Britten's setting of Auden's 'Anthem for St Cecilia's Day' (the patron saint of music, on whose name-day, 22 November, Britten was born). Formerly Director of Music at St Paul's and now installed at Saint Thomas, Fifth Avenue, John Scott marks the 300th anniversary of Buxtehude's death, having recently performed the composer's complete organ works in New York. Scarlatti's anniversary is also marked with the inclusion of his 10-part Stabat mater, rounding off David Hill's first Prom as the new Chief Conductor of the ever-versatile BBC Singers.

There will be no interval

13'

FOCUS ON ... PROM 72

Last Night highs

Anna Netrebko's career is the stuff of fairy tales. This year she'll be providing the high notes for the Last Night, as Edward Bhesania reveals

When Anna Netrebko made her Proms debut in 1996, she had only recently been plucked from obscurity by conductor Valery Gergiev. Having taken a job mopping the floors at the Mariinsky Theatre while studying at the nearby Conservatory, she made her operatic debut on the theatre's stage in 1994 as Mozart's feisty Susanna (*The Marriage of Figaro*).

Eleven years later and still only in her mid-thirties, the voice is richer

 she describes it as 'quite heavy and quite high' - and she has conquered the world's leading opera houses with the more dramatic roles, among them Violetta in *La traviata*, the title-role in Lucia di Lammermoor and Gounod's Juliette. Her rare mix of vocal prowess, natural acting ability and model-like looks have shaped her into a casting director's dream and propelled her into the premiere league of today's divas: in between opera performances, recitals and recordings she has crammed in photo shoots for the glossies and associations with a fashion house and a jewellery company.

Early this season she wowed audiences in Los Angeles, singing

Manon alongside Mexican tenor Rolando Villazón, and this summer she returns to Covent Garden as Donna Anna in *Don Giovanni*.

Having appeared at the penultimate night of the 2004 Proms in Elvira's mad scene from Bellini's I puritani, she returns this year for her first Last Night, which also features Bellinian bel canto in a scene from La sonnambula. Netrebko recently performed the role of Amina for the first time at the Vienna StateOpera. Back in real life Netrebko may still be living the diva's dream, but thankfully there's no sign that the bubble is about to burst.

TUESDAY 4 SEPTEMBER

7.30pm-c9.20pm

WEDNESDAY 5 SEPTEMBER

7.30pm-c9.45pm

Bartók

Music for Strings, Percussion and Celesta interval

Ligeti

Atmosphères

Enescu

Romanian Rhapsody No. I

Kodály

Dances of Galánta 16'
PROMS FIRSTS UK PREMIERE 1934

Vienna Philharmonic Orchestra Daniel Barenboim conductor

Following last night's all-Viennese Prom, Daniel Barenboim and the Vienna Philharmonic turn to Eastern Europe, with folk-song-inspired works by Kodály and Enescu, and brilliant concert works by other avid folk-music collectors: Bartók's Music for Strings, Percussion and Celesta and the astonishing slow-shifting sound-clouds of Ligeti's Atmosphères.

Beethoven

Overture 'Coriolan' 8'
Violin Concerto in D major 45'
interval

Brahms

Symphony No. 4 in E minor 42'

Sergey Khachatryan violin

Leipzig Gewandhaus Orchestra Riccardo Chailly conductor



In his first Proms appearance as Music Director of the Leipzig Gewandhaus Orchestra, Riccardo Chailly conducts the brilliant young Armenian Sergey Khachatryan in Beethoven's lyrical Violin Concerto.

Brahms's final symphonic achievement features a homage to Bach in its last movement. Continuing our Shakespeare theme, the concert opens with Beethoven's dramatic overture for a contemporary staging of the Coriolanus myth that had inspired Shakespeare's final tragedy 200 years earlier.



5.45pm Audience Forum (RAH)

Your chance to put questions about the Proms to Director Nicholas Kenyon and RAH Chief Executive David Elliott



FRIDAY 7 SEPTEMBER

7.30pm-c9.45pm

SATURDAY 8 SEPTEMBER

7.30pm-c10.40pm

Berlioz

The Damnation of Faust 126' (sung in French)

Yvonne Naef mezzo-soprano Marcello Giordani tenor José Van Dam bass-baritone Patrick Carfizzi bass

Finchley Children's Music Group Tanglewood Festival Chorus Boston Symphony Orchestra James Levine conductor

James Levine gives two Proms concerts with his Boston orchestra as the culmination of their debut European tour together. Tonight, a distinguished cast, and choral groups from London and Massachusetts, combine to perform Berlioz's vivid take on Goethe's Faust — revealing the composer's unwavering dramatic instinct in set pieces including the rousing Hungarian 'Rákóczy March', Méphistophélès' entertaining 'Song of the Flea' and the nightmarish horsedrawn 'Ride to the Abyss'.

There will be one interval

Elliott Carter

Three Illusions for Orchestra

UK premiere

Bartók

Concerto for Orchestra 4

interval

Brahms

Symphony No. 1 in C minor 46'

Boston Symphony Orchestra lames Levine conductor

James Levine, a long-standing collaborator with Elliott Carter, conducts the UK premiere of the three brief literary-inspired *Illusions*, having given their world premiere with his Boston orchestra in 2005. Tonight's orchestra also gave the first performance, in 1944, of Bartók's genre-defining Concerto for Orchestra, and completes its programme with Brahms's hard-won First Symphony, dubbed by the conductor Hans von Bülow as 'Beethoven's Tenth'.



6.00pm Pre-Prom Talk (RAH)

The Last Night of the Proms 2007

Dvořák

Overture 'Othello'

Rakhmaninov

Vocalise (arr. violin & orchestra)

Ravel

Tzigane

Thomas Adès

The Tempest – Prelude

Elgar

The Spirit of England – The Fourth of August

Bellini

La sonnambula – scene from Act 2

interval

Fučík

Entrance of the Gladiators

Lehár

Giuditta – 'Meine Lippen sie küssen so heiss'

Ponce, arr. Heifetz

Estrellita

R. Strauss

Morgen

Elgar

Pomp and Circumstance March No. I in D major ('Land of Hope and Glory') 8'

Henry Wood

Fantasia on British Sea-Songs (with additional numbers arr. Bob Chilcott)

Parry, orch. Elgar

Jerusalem

The National Anthem

Anna Netrebko soprano Andrew Kennedy tenor Joshua Bell violin

BBC Symphony Chorus BBC Symphony Orchestra Jiří Bělohlávek conductor

With final echoes of Shakespeare in works by Dvořák and Thomas Adès, and a rare revival for the anniversary of Elgar – who has long occupied a central place in the Last Night festivities – the BBC SO and



Chorus are joined by a Russian soprano and an American violinist whose star qualities bring a fitting climax to this season marking 80 years of the BBC's running of the Proms. Jiří Bělohlávek conducts the Last Night for the first time.

Broadcast on BBC TWO (Part 1) and BBC ONE (Part 2)



Each of the five Proms in the Park events, sponsored by National Savings and Investments, is centred around a live concert with high-profile artists and presenters, culminating in a live Big Screen link-up to the Royal Albert Hall. So gather together your friends, pack a picnic and get ready for a fabulous night out.

If there isn't a Proms in the Park near to you, you can get your musical fix via one of the BBC Big Screens (Exchange Square), Birmingham (Chamberlain Square), Liverpool

(Clayton Square), Hull (Queen Victoria Square), Leeds (Millennium) Square), Rotherham (All Saints Square), Bradford (Centenary Square) and Derby (Market Place).

This year's concerts are broadcast live across BBC Radio and Television: BBC Radio 2 broadcasts from London's Hyde Park; BBC Radio Ulster, BBC Radio Scotland and BBC Radio Wales broadcast their local events from Carrickfergus, Glasgow and Swansea. Highlights of all five Proms in the Park events will be included as part of the live coverage of the Last Night on BBC ONE and BBC TWO, while Digital TV viewers can choose between watching the concert inside the Royal Albert Hall and the various Proms in the Park events taking place across the country.

B B C PROMS

SATURDAY 8 SEPTEMBER

Hyde Park, London

Terry Wogan presenter



BBC Concert Orchestra Carl Davis conductor



celebrations in Hyde Park, where a host of international stars will be accompanied by Proms in the Park favourites, the

BBC Concert Orchestra, conducted by Carl Davis.

The inimitable Terry Wogan hosts the

Gates open 4.00pm.

Entertainment on stage from 5.30pm. For corporate hospitality facilities,

call Charles Webb on 0870 720 3010 or visit www.arenaevents.com

Tickets: £23.00 (under-3s free); Family and Friends ticket offer: buy 7 tickets and get the 8th one free. Tickets available now by post using the Booking Form (facing page 142), by phone on 0870 899 8100 (24 hours, national rate) or online at bbc.co.uk/proms, and also (after 11 June) from the Royal Albert Hall on 020 7589 8212 (9.00am-9.00pm). A £2.50 transaction fee applies.



Terry Wogan









SATURDAY 8 SEPTEMBER

Carrickfergus Castle

SATURDAY 8 SEPTEMBER

Glasgow Green

SATURDAY 8 SEPTEMBER

Centre Square, Middlesbrough

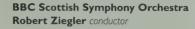
SATURDAY 8 SEPTEMBER

Singleton Park, Swansea

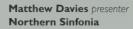
Noel Thompson presenter

Ulster Orchestra Kenneth Montgomery conductor

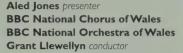
The Ulster Orchestra celebrates its 40th anniversary with a special Proms in the Park conducted by Principal Conductor Kenneth Montgomery and introduced by BBC Northern Ireland's Noel Thompson. Don't miss Northern Ireland's biggest classical music party of the year, with top international stars, the best of local talent and live Big Screen link-ups with the Royal Albert Hall.



An unforgettable evening north of the border is very much in order as the Last Night of the Proms is celebrated in true Scottish style. As well as the Glasgowbased BBC Scottish Symphony Orchestra under the energetic leadership of Robert Ziegler, an international line-up of stars of the music world will present a rip-roaring and aptly uplifting programme, ending the Proms season in fine style.



The Tees Valley is the brand new host for BBC Proms in the Park 2007. Up to 7,000 people will be able to picnic under the stars while enjoying the spectacular Last Night of the Proms, with the area's local orchestra, the Northern Sinfonia, playing a key role. The evening will be hosted by the popular BBC Radio Cleveland presenter Matthew Davies



For the fifth year running, Singleton Park plays host to BBC Proms in the Park in Wales. Grant Llewellyn conducts the BBC National Orchestra and Chorus of Wales before linking up with the Royal Albert Hall and other Proms in the Park venues for the traditional finale. Audience participation, a pre-Prom community concert and fireworks will complete the occasion.



Centre Square









Tickets: £7.50 in advance, £10.00 on the

night (under-12s free with accompanying

adult). Available from the BBC Call NOW Line on 08700 131812 and in

person or by phone from the Grand

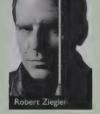
(01792 475715). Also available online at

bbc.co.uk/proms (75p handling charge)

Theatre, Singleton Street, Swansea









Tickets: £10.00 for adults; £8.00 concessions (over-60s, under-18s), under-12s free with accompanying adult. Available from 11 June from the box office (01642 729729). No group bookings. Booking fee/admin fee applies. Also available online at bbc.co.uk/proms (75p handling charge)

Tickets are now available by calling the BBC NI Ticket Line on 0870 333 1918, textphone 08000 153350, or visit bbc.co.uk/ni/tickets

Tickets available from 11 June. For full details call 08700 100160 or visit bbc.co.uk/proms

Carrickfergus Castle



FROM SCORE TO REEL

2007 marks BAFTA's Diamond Jubilee, and, as **Andrew Achenbach** explains, as well as the ever-popular Proms film screenings, there's a special Film Prom devised by conductor and arranger John Wilson, which showcases the formidable heritage of film music by British composers.

Pritish composers have long enjoyed a creative partnership with film-makers. To mark the 60th anniversary of the British Academy of Film and Television Arts (BAFTA) and BBC TWO's Summer of British Film, the Proms is putting on a concert dedicated to the sheer diversity of British film music.

It was Arthur Bliss who first set the benchmark with his stunning contribution to Alexander Korda's Things to Come, First screened in February 1936, this landmark adaptation of H. G. Wells's 1933 novel caused a sensation. Although ruthlessly chopped and tweaked to fit the final cut, Bliss's spectacular score proved an instant hit with the public. Not to be outdone, William Walton won comparable acclaim in 1944 with his unforgettable music for Henry V (starring - and directed by -Laurence Olivier). It remains among his most celebrated achievements in the field, alongside the 'Spitfire' Prelude and Fugue from The First of the Few (1942) and the exhilarating 'Battle in the Air' from The Battle of Britain (1969).

Between 1940 and 1958, Ralph Vaughan Williams composed 11 film scores, the first of which was for Michael Powell's 49th Parallel. He once declared that 'the film contains potentialities for the combination of all the arts such as Wagner never dreamed of' and famously went on to rework his riveting music for Scott of the Antarctic (1948) as the basis for his Seventh Symphony, Sinfonia antartica. In 1946 John Ireland came up trumps with his vivid score for

Ealing Studios' The Overlanders: two years later, David Lean's adaptation of Oliver Twist stoked the fires of inspiration within Arnold Bax. Infinitely more prolific than either, though, was William Alwyn, a masterful orchestrator and imposing symphonist; his darkly magnificent music for Carol Reed's Odd Man Out (1946) is just one of numerous highlights from a distinguished career. Another figure who happily straddled the worlds of the concert hall and cinema was Brian Easdale, who deservedly received an Academy Award for his captivating and resourceful contribution to the dazzling 1948 Powell/Pressburger collaboration The Red Shoes.

Then there's Malcolm Arnold, whose death last September aged 84 robbed British music of one of its most endearingly communicative and distinctive voices. His instantly memorable music for The Bridge on the River Kwai (1957, for which he received an Oscar) displays a popular touch shared by a veritable host of crowd-pleasers, including such gems as Anton Karas's inimitable zither tune for Harry Lime in The Third Man (1949), Larry Adler's enchanting harmonica waltz from the much-loved 1953 romantic comedy Genevieve, Ron Goodwin's roistering 'signature tune' 633 Squadron (1964), the characteristically generous lyrical sweep of John Barry's Born Free (1965), John Addison's stirring main title for Richard Attenborough's epic A Bridge Too Far (1977), and last, but definitely not least, the indelible 'March' from The Dam Busters

(1954) by Britain's indisputable king of light music, Eric Coates.

Now in his 72nd year, the indefatigable Richard Rodney Bennett continues to delight audiences the world over with his multifarious talents. A renowned composer, gifted pianist and engaging crooner, his most enduring scores include Far from the Madding Crowd (1967), Murder on the Orient Express (1974) and Yanks (1979). Other figures deserving of special praise are Stephen Warbeck (Shakespeare in Love) and Nigel Hess (Ladies in Lavender). Ample proof that the rich tradition of classic British film music writing is not only alive but thriving.

FILM MUSIC PROM

BBC Concert Orchestra/John Wilson
14 July 7.30pm RAH

FILMS AT THE PROMS

All films commence at 2.00pm

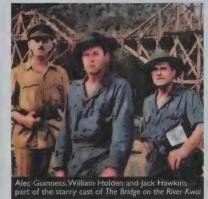
Royal Geographical Society, I Kensington Gore, London SW7 2AR

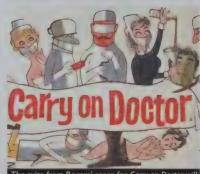
The Bridge on the River Kwai 15 July
Les Choristes 21 July
King Lear 29 July
Sibelius (Christopher Nupen) 11 Aug
Tocar y luchar 19 Aug

Cadogan Hall

Keeping Score: Copland and the
American Sound 2 Sep







The suite from Rogers' score for Carry on Doctor wi

Pre-Prom Talks and Events

Don't miss out on the diverse range of extra events around this season's Proms.

RAH Royal Albert Hall

RGS Royal Geographical Society
RCA Royal College of Art

RCM Royal College of Music

Saturday 14 July 6.00pm Pre-Prom Talk RAH

Edward Seckerson explores music from great British films with conductor John Wilson

Sunday 15 July 2.00pm Proms Film RGS

The Bridge on the River Kwai (161'), introduced by Piers Burton-Page



Sunday 15 July 5.00pm
Pre-Prom Event RAH

John Eliot Gardiner and Rosemary Nalden present the Buskaid Soweto String Project

Monday 16 July 6.00pm Pre-Prom Talk RAH

Ivan Hewett explores the music of Berio



Tuesday 17 July 5.30pm Pre-Prom Talk RGS

Sam Hayden discusses his BBC commission, Substratum, with Björn Heile, Head of Music at Sussex University

Thursday 19 July 6.00pm Pre-Prom Talk RAH

Piers Burton-Page introduces the music of Rheinhold Glière

Friday 20 July 6.00pm

Meet the Players RAH

A chance to meet members of the BBC National Orchestra of Wales

Saturday 21 July 2.00pm Proms Film RGS

Christophe Barratier's Les Choristes (96')

Saturday 21 July 2.00pm
Proms Family Orchestra RCA

Sunday 22 July 2.00pm
Proms Family Orchestra RCA

Sunday 22 July 5.45pm
Pre-Prom Event RGS

Brett Dean introduces Vexations and Devotions in conversation with Meurig Bowen and performs his Intimate Decisions for solo viola Monday 23 July 5.30pm Pre-Prom Talk RAH

Sir Roger Norrington in conversation with Chris De Souza about Haydn's *The Seasons*

Tuesday 24 July 5.30pm Pre-Prom Talk RAH

Hilary Finch introduces Verdi's Macbeth and discusses the composer's fascination with Shakespeare

Thursday 26 July 6.00pm Pre-Prom Talk RGS

Nicholas Kenyon in conversation with Jenny Doctor and David Wright about the history of the Proms

Friday 27 July 6.00pm Pre-Prom Talk RGS

Mervyn Cooke, Head of Music at Nottingham University, talks about Britten and Auden

Saturday 28 July 10.00am Brass Massive RCM

A get-together for brass players of all ages and abilities



Sunday 29 July 2.00pm Proms Film RGS

Kozintsev's King Lear (140'), introduced by Samuel West subject to availability

Monday 30 July 6.00pm Pre-Prom Talk RAH



Esa-Pekka Salonen in conversation with Gillian Moore about his Piano Concerto

Tuesday 31 July 5.30pm Music Intro RAH

Thursday 2 August 5.00pm Composer Portrait RAH

David Matthews in conversation with Andrew McGregor, plus performances of chamber works including *Marina* and *Dionysus Dithyramb* played by musicians from the Guildhall School of Music and Drama

Recorded for broadcast on BBC Radio 3 immediately after this evening's Prom

Friday 3 August 6.00pm Pre-Prom Talk RAH

Christopher Cook talks to Magnus Lindberg about his Clarinet Concerto

Saturday 4 August 5.00pm Music Intro RAH

Dankworth & Laine); Lebrecht Music & Arts (Elgar); BBC (McGregor); Malcolm Crowthers (Carte

Wednesday 8 August 6.00pm Pre-Prom Talk RAH



'John and Cleo: A Life in Jazz' – an illustrated talk by Geoffrey Smith

Thursday 9 August 5.30pm Pre-Prom Talk RGS

Guto Puw discusses his BBC commission with musicologist Geraint Lewis

Friday 10 August 7.15pm Pre-Prom Talk RGS

Conductor Stephen Hussey talks about his collaborations with Nitin Sawhney

Saturday I I August 2.00pm Proms Film RGS

Christopher Nupen introduces his two films on Sibelius (151')

Saturday 11 August 5.00pm Music Intro RAH

Sunday 12 August 2.30pm Pre-Prom Talk RGS

Barry Millington introduces Wagner's Götterdämmerung

Tuesday 14 August 6.00pm Pre-Prom Talk RAH

Pianist Marcus Roberts and his trio in conversation with Sara Mohr-Pietsch

Tuesday 14 August 6.00pm Music Intro RAH

Wednesday 15 August 6.00pm Pre-Prom Talk RAH

Stephen Johnson talks about the music of Sibelius

Thursday 16 August 5.30pm Pre-Prom Talk RGS

'Music and the idea of the North: Grieg's Piano Concerto', a talk by Daniel Grimley

Friday 17 August 4.00pm Inspire:

Young Composers' Concert CADOGAN HALL

Endymion Ensemble Recorded for broadcast on BBC Radio 3 between Proms 53 and 54

Saturday 18 August 5.00pm Pre-Prom Talk RGS



Stephen Maddock and Michael Foster discuss Elgar's *The Apostles*

Sunday 19 August 2.00pm Proms Film RGS

'Tocar y luchar': music-making in Venezuela (73'), introduced by Alberto Arvelo



Monday 20 August 5.30pm Composer Portrait RAH

Thomas Adès in conversation with Andrew McGregor, to include a performance of 'Court Studies' from The Tempest Recorded for broadcast on BBC Radio 3 immediately after this evening's Prom

Tuesday 21 August 6.00pm Pre-Prom Talk RGS

John Adams introduces his *Doctor* Atomic Symphony in conversation with Paul Hughes

Thursday 23 August 6.00pm Pre-Prom Talk RAH

Lindsay Kemp talks to players from the Orchestra of the Age of Enlightenment and the Freiburg Baroque Orchestra about their collaboration

Sunday 26 August 6.00pm Music Intro RAH

Monday 27 August 10.00am Proms Family Orchestra Day RCA

Friday 31 August 5.45pm Pre-Prom Talk RAH

Tom Service talks to Thea Musgrave, Evelyn Glennie and Nicholas Daniel about *Two's Company*

Saturday I September 5.00pm Meet the Players RAH

A chance to meet players from the San Francisco Symphony

Sunday 2 September 2.00pm Proms Film CADOGAN HALL

'Keeping Score: Copland and the American Sound' (55'), introduced by John Kieser, Director of Operations at the San Francisco Symphony

Tuesday 4 September 5.45pm Audience Forum RAH

Your chance to put questions about the Proms to Director Nicholas Kenyon and RAH Chief Executive David Elliott

Thursday 6 September 5.30pm **Pre-Prom Talk RAH**

David Cairns introduces Berlioz's Damnation of Faust

Friday 7 September 6.00pm Pre-Prom Talk RAH

Paul Griffiths introduces Elliott Carter's recent work, *Three Illusions*



HOWTOBOOK

ADVANCE BOOKING

By post and online - opens Monday 14 May

Use the Advance Booking Form or visit bbc co.uk/proms

To take advantage of the Advance Booking period – and enjoy your best chance of securing the seats you want – you must use the official Advance Booking Form (facing page 140) or the Online Ticket Request system on the Proms website.

All postal and online bookings received before Monday 14 May will be treated as if they had arrived on that date and Express Bookings will then be handled first (for full details see page 139).

Please note that bookings will not be accepted by fax.

Postal address: BBC Proms, Box Office, Royal Albert Hall, London SW7 2AP Online booking: bbc.co.uk/proms

For Concert Listings, see pages 92-125

GENERAL BOOKING

In person, by phone or online - opens Monday II June

The Royal Albert Hall Box Office is located at Door 12 and is open 9.00am–9.00pm daily. Note that no booking fee applies to tickets bought in person at the Hall.

Telephone: 020 7589 8212
Online booking: bbc.co.uk/proms

THE LAST NIGHT OF THE PROMS

Because of the high demand for tickets, special booking arrangements apply. For full details – and your chance to enter the Last Night Ballot (exclusive to readers of the *BBC Proms 2007 Guide*) – see page 137.

PROMMING ON THE DAY - Don't book, just turn up

Up to 1,400 standing places are available for each concert at the Royal Albert Hall. Weekend Promming Passes and Season Tickets can be booked in advance: see pages 131 and 133. Additionally, over 500 Arena and Gallery tickets are always on sale at the door from an hour beforehand, so you can just turn up on the day.

PROMS AT CADOGAN HALL

For booking information on the Proms Saturday Matinee and Proms Chamber Music series, see page 135.

SPECIAL OFFERS



Same Day Savers

Book for more than one concert on the same day and save $\pounds 4.00$ on your ticket for each subsequent concert.

Note: offer applies to matinee, evening and late-night performances in the Royal Albert Hall only. Not valid for Arena, Gallery and Circle (Restricted View) price areas. Not valid on Saturday 21 and Sunday 22 July. Same Day Savers do not apply to concerts at Cadogan Hall.

Under-16s

The Proms are a great way to discover live music, and we encourage anyone over 5 years old to attend. Tickets for under-16s can be purchased at half-price in any seating area for all Proms except the Last Night (Prom 72).

Note that the Blue Peter Proms (Proms 10 & 12) and The Water Diviner's Tale (Prom 57) are expressly designed to introduce young children to concert-going.

Group Bookings

Group booking rates apply to all Proms except the Last Night (Prom 72). Groups of 10 or more can claim a 10% discount (5% for C band concerts) on the price of Centre/Side Stalls or Front/Rear Circle tickets.

For more information, call the Group Booking Information Line: 020 7838 3108

Please note that group purchases cannot be made online during the General Booking period.

NEW THIS YEAR – Proms in the Park Family and Friends Group Ticket

Make a real party of the Last Night in Hyde Park – buy 7 tickets and get the 8th ticket free.



Weekend Promming Pass

Promming is an essential part of the character of the BBC Proms (see page 133). Beat the queues at the weekend and save money! In addition to discounted tickets, the Weekend Promming Pass offers guaranteed access up to 10 minutes before start-time to the Arena or Gallery standing areas for all concerts in the Royal Albert Hall on Fridays, Saturdays and Sundays (excluding Proms 10, 12, 71 and 72). Passes can be purchased in advance, by post (using the Advance Booking Form) or online, and from Monday 11 June, by phone or in person at the Box Office. Passes are available up to 6.00pm on the day they start (nb 10 August 7.30pm and 24 August 5.30pm). Prices vary for each weekend depending on the number of concerts covered.

Note that Weekend 2 excludes the Blue Peter Proms (10 & 12); Weekend 7 includes Bank Holiday Monday (27 August); and there is no pass covering Proms 71 and 72. Passes are not valid for concerts at Cadogan Hall.

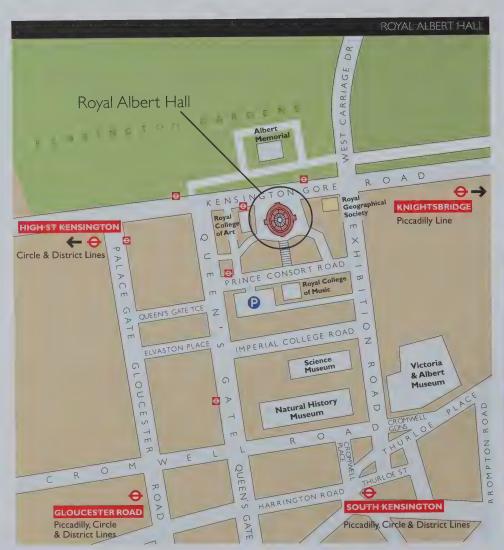
Passes are non-transferable and signature ID may be requested upon entry. Purchase of a Weekend Pass does not guarantee entry to the Last Night, but tickets may be counted towards the 'Six-Concert Rule' (see page 137) in conjunction with further Passes or DayTicket stubs.

Note that you may purchase a maximum of four passes per weekend (subject to availability). For whole and half-season Season Tickets, see page 133.

Weekend Promming Pass prices			
Proms I-3	£12.50		
Proms 9, 11 & 13	£12.50		
Proms 19–22	£17.50		
Proms 28–31	£17.50		
Proms 37–39	£12.50		
Proms 45-48	£17.50		
Proms 53–58	£22.50		
Proms 63–65	£12.50		
	Proms 1–3 Proms 9, 11 & 13 Proms 19–22 Proms 28–31 Proms 37–39 Proms 45–48 Proms 53–58		



The BBC Proms: a great way to discover live music



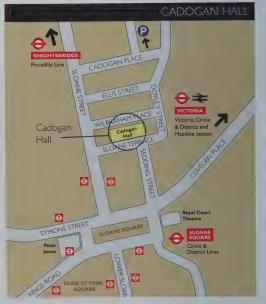
The following buses serve the Royal Albert Hall (via Kensington Gore, Queen's Gate, Palace Gate and/or Prince Consort Road): Nos 9/N9, 10/N10, 49, 52/N52, 70, 360 & 452.

The following buses serve Cadogan Hall (via Sloane Street and/or Sloane Square): Nos 11, 19, 22, 137, 211, 319, 360, 452 & CI.

For 24-hour London travel information, call 020 7222 1234 or visit www.tfl.gov.uk

Note Both the Royal Albert Hall and Cadogan Hall now lie inside the Congestion Charging zone (Western Extension) which operates 7.00am–6.00pm Mon-Fri (excluding public holidays).

For car parking at the Royal Albert Hall, see page 134.



Up to 1,400 standing places are available at each Proms concert. The traditionally low prices allow you to enjoy world-class concerts for just £5.00 each (or even less with a Season Ticket or Weekend Promming Pass). There are two standing areas: the Arena, located directly in front of the stage, and the Gallery, running round the top of the Hall. All spaces are unreserved.

Day Prommers

Over 500 Arena and Gallery tickets (priced £5.00) go on sale 30 minutes before doors open (one hour before on days when there are pre-Prom talks to allow Prommers to attend these events). These tickets cannot be booked in advance, so even if all seats have been sold, you always have a good chance of getting in (though early queuing is advisable for the more popular concerts). You must buy your ticket in person, and must pay by cash.

Wheelchair-users who wish to Prom (Gallery only) should queue in the same way but will be redirected to Door 8 once their ticket is purchased. (For further information for disabled concert-goers, see page 136.)

Day tickets are available (for cash only) at Door 11 (Arena) and Door 10 (Gallery), not at the Box Office. If you are in doubt about where to go, Royal Albert Hall stewards will point you in the right direction.

Prommers' Season Tickets

Frequent Prommers can save money by purchasing Arena or Gallery Season Tickets covering either the whole Proms season (including the Last Night) or only the first or second half (ie Proms 1–36 or Proms 37–71, excluding the Last Night).

Season Ticket-holders benefit from:

- guaranteed entrance (until 10 minutes before each concert)
- great savings prices can work out at less than £2.25 per concert
- guaranteed entrance to the Last Night for Whole Season Ticket-holders and special access to a reserved allocation of Last Night tickets for Half Season Ticket-holders. See page 137.

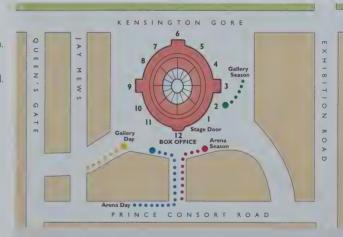
Please note that Season Ticket-holders arriving at the Hall less than 10 minutes before a concert are not guaranteed entry and may be asked, in certain circumstances, to join the day queue.

Please note that Season Tickets are non-transferable; two passport-sized photographs must be provided before tickets can be issued. Season Tickets are not valid for concerts at Cadogan Hall.

For further details and prices of Season Tickets, see page 139. You can also buy Weekend Promming Passes – see page 131 for details.

Proms at Cadogan Hall

For Cadogan Hall Promming, PCM Series Pass and booking information, see page 135.



Where to Queue

- Arena Day Queue Enter by Door II
- Gallery Day Queue
 Enter by Door 10
- Arena Season Queue Enter by Door I
- Gallery Season QueueEnter by Door 2



Join the Prommers an soak up the unique Proms atmosphere. Over 500 tickets (at just £5.00 each) are available for every concert

Chris Christodoulou © 2006

Leith's are the official caterers at the Royal Albert Hall providing a wide range of food and drink within the bars, restaurants and boxes.

Restaurants

The Café Consort, open two-and-a-half hours before concerts, is fully licensed and offers a menu of contemporary dishes. Post-concert drinks and light meals are also available on selected dates. Booking is advisable through the Box Office on 020 7589 8212.

The Victoria Restaurant is currently undergoing refurbishment and will reopen later this year with a new identity and fine-dining menu.

The Elgar Restaurant menu has been extended to offer a wide range of dishes. Further details will be included with tickets.

The Lanson Arena Bar opens two hours before each concert (excluding Late Night Proms) serving a selection of light suppers and salads.

Bars

Bars are located on all but the Gallery level offering a full range of drinks, sandwiches, confectionery and ice cream. Along with the Lanson Arena Bar, the North Circle Bar also opens two hours prior to each concert. All other bars open 45 minutes before the start of the performance.

Interval orders

Interval orders can be arrange from any bar. Please ask any member of bar staff.

Box hospitality

If you have seats in one of our boxes, you can pre-order your catering. Please allow two working days' notice prior to the concert date to place your order. Call 020 7589 5666 for details.

Please note Leith's do not permit the consumption of your own food and drink in the Hall. In the interests of health and safety, glasses and bottles are not allowed in the auditorium except as part of box hospitality ordered through Leith's.

Car Parking A limited number of parking spaces, priced £8.50 each, are available from 6.00pm (or one hour before weekend matinee concerts) in the Imperial College car park (Prince Consort or Exhibition Road entrances). These can be booked using the Advance Booking Form

(facing page 140), online (from 14 May) or by phoning the Box Office on 020 7589 8212, 9.00am–9.00pm daily (from 11 June). Please note that if attending both early-evening and late-night concerts only one parking fee is payable.

Doors open 45 minutes before each concert (earlier for restaurant and bar access).

Latecomers will not be admitted into the auditorium unless or until there is a suitable break in the music. There is a video monitor with digital audio relay in the foyer at Door 6.

Bags and coats may be left in the cloakrooms at Door 9 (ground level) and at basement level beneath Door 6. Folding chairs and hand-luggage larger than a briefcase are not allowed in the auditorium.

Security In the interests of audience safety, bags may be searched upon entry.

Children under 5 Out of consideration for both audience and artists, children under the age of 5 are not allowed in the auditorium.

Dress Code There is no dress code at the Proms.

Mobile phones and watch alarms should be turned off.

The use of cameras, video cameras and recording equipment is strictly forbidden.

Smoking From 1 July 2007, smoking will not be permitted at the Royal Albert Hall.

Tours of the Royal Albert Hall

Tours run daily (except Wednesdays and Thursdays) and last around one hour. Telephone 020 7838 3105 for further information and to check times. Ticket prices range from £4.50 to £7.50 with a number of concessions available.

Royal Albert Hall Shop

The Royal Albert Hall Shop, offering a selection of Proms and Royal Albert Hall gifts and souvenirs, is located in the South Porch at Door 12. The Shop is open daily from 10.00am to 6.00pm. Proms merchandise can also be purchased at Door 6 Foyer during performance times.



The Café Consort offers a full menu, including salads, sandwiches and light meals

BBC PROMS AT CADOGAN HALL

Cadogan Hall

5 Sloane Terrace, London SWIX 9DQ (see map, page 132)

www.cadoganhall.com

Cadogan Hall, home to Proms chamber concerts for the past two seasons, will once again host the Proms Chamber Music and Saturday Matinee series. The Cadogan concerts encapsulate the atmosphere and diversity of the Proms, while giving audiences the chance to hear some of the world's greatest artists in a more intimate setting. Highlights for 2007 include the brilliant young Canadian violinist James Ehnes celebrating the Elgar anniversary and giving the premiere of a specially composed new piece by Aaron Jay Kernis; a recital from one of the world's leading Bach exponents; and, with this year's celebrations of Shakespeare and Auden, Blake and Britten to the fore, there's a special focus on English music.

Proms Saturday Matinee (PSM) and Proms Chamber Music (PCM) concerts are broadcast live on BBC Radio 3

Proms Chamber Music concerts are also repeated the following Saturday at 12.00 noon

Doors will open at 11.45am (PCMs) and 1.45pm (PSMs); entrance to the auditorium will be from half an hour before start-time

PLUS The Adverb

Mondays, 2, 15pm

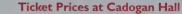
(immediately after Proms Chamber Music concerts)

Poetry and prose in performance. Actors and writers join Ian McMillan and guest presenters for readings and discussion, including specially commissioned writing on Shakespearean themes.

Admission free to PCM ticket-holders. Recorded for broadcast on BBC Radio 3 during Proms intervals on Thursdays







PROMS SATURDAY MATINEES (PSM) Stalls: £15.00; Centre Gallery: £12.00

PROMS CHAMBER MUSIC (PCM) Stalls: £10.00; Centre Gallery: £8.00

DAY SEATS (BOTH SERIES) Side Gallery: £5.00

Advance Booking, from Monday 14 May

To book tickets during the Advance Booking period, use the Booking Form (facing page 140) or the Online Ticket Request system (at bbc.co.uk/proms)

General Booking, from Monday 11 June

Once General Booking has opened, you can also book tickets by telephone or in person at Cadogan Hall (on 020 7730 4500) or at the Royal Albert Hall (on 020 7589 8212), as well as online.

Tickets on the day of the concert can be bought from Cadogan Hall only - from 10.00am.

£5.00 tickets on the day

At least 150 Side Gallery (bench) seats will be available for just £5.00 each from 10.00am on the day of the concert. These tickets can only be bought at Cadogan Hall. They must be purchased in person and with cash only, and are limited to two tickets per transaction.

£25.00 PCM Series Pass

Hear all eight PCM concerts for just £25.00, with guaranteed entrance to the Side Gallery until 12.50pm (after which PCM Series Pass-holders may be asked to join the day queue).

During the Advance Booking period (from Monday 14 May), PCM Series Passes can be purchased using the Booking Form (facing page 140) or the Online Ticket Request system (at bbc.co.uk/proms).

Once General Booking has opened (on Monday II June), PCM Series Passes can also be purchased by telephone or in person at the Royal Albert Hall (on 020 7589 8212) as well as online.

PCM Series Passes are subject to availability.

Tickets can also be purchased in person from Monday 11 June at the Royal Albert Hail. The Box Office is situated at Door 12 and has ramped access, an induction loop and drop-down counters. The Royal Albert Hall has an infra-red system with a number of personal receivers for use with and without hearing aids. To make use of the service,

If you have a guide dog, the best place to sit in the Royal Albert Hall is in a Loggia or Second Tier Box, where your dog may stay with you. If you are sitting elsewhere, stewards will be happy to look after your dog while you enjoy the concert. Please call the Access Information Line on 020 7838 3110 to organise in advance of your visit.

collect a free receiver from the Door 6 Information Desk.

Proms Guide: non-print versions

Audio cassette, CD, braille and computer disk versions of this Guide are available in two parts, 'Articles' and 'Concert Listings/Booking Information', priced £3.00 each or £6.00 for both. For more information and to order, contact RNIB Customer Services: 0845 7023 153 (calls from a BT landline are charged at local rate).

Advance Booking

Assistance is available for visually impaired patrons wishing to make Advance Booking requests. Please call the Access Information Line on 020 7838 3110.

Radio 3 commentary

Visually impaired patrons are welcome to use the free infra-red hearing facility (see *above*) to listen in to the broadcast commentary on Radio 3.

Programme-reading service

Ask at the Door 6 Information Desk if you would like a steward to read your concert programme out to you.

Large-print programmes & texts

Large-print concert programmes can be made available on the night (at the same price as the standard programme) if ordered not less than five working days in advance. Complimentary large-print texts and opera librettos (where applicable) can also be made available on the night if ordered in advance. To order any large-print programmes or texts, please telephone 020 7765 3260. They will be left for collection at the Door 6 Information Desk 45 minutes before the start of the concert.

Access at the Proms

Call the Access Information Line on 020 7838 3110 for advice on facilities for disabled concert-goers (including car parking) at the Royal Albert Hall; if you have any special requirements; or to request a Royal Albert Hall Access leaflet. Dedicated staff will be available daily from 9.00am to 9.00pm. The Access leaflet is also available from the Hall's website: www.royalalberthall.com.

Wheelchair access

Wheelchair access is available at all venues, but advance booking is advised in all seated areas.

Royal Albert Hall

The Royal Albert Hall has up to 14 spaces bookable in the Stalls for wheelchair-users and their companions (entrance via Door 8). End-of-aisle places are priced as Centre Stalls seats; front-row platform places either side of the stage are priced as Side Stalls seats; rear platform places are priced as Front Circle seats. There are up to six spaces in the Front Circle, priced as such. When filling in the Booking Form, tick your preferred price range (ie Centre Stalls, Side Stalls or Front Circle) and enter the number of places required under the 'Wheelchair space' column.

Four wheelchair spaces are available in the Gallery for Promming. These cannot be pre-booked. (See page 133 for 'How to Prom'.)

Passenger lifts at the Royal Albert Hall are located on the ground-floor corridor at Doors I and 8. Use of lifts is discouraged during performances.

Cadogan Hall

Cadogan Hall has a range of services to assist disabled customers, including a provision for wheelchair-users in the Stalls. There are three wheelchair spaces available for advance booking and one space reserved for sale from 10.00am on the day of the concert. For information, call 020 7730 4500.

Discounts for disabled concert-goers

Disabled concert-goers (and one companion) receive a 50% discount on all ticket prices (except Arena and Gallery areas) for concerts at the Royal Albert Hall and for Proms Saturday Matinee and Proms Chamber Music concerts at Cadogan Hall. To claim this discount, tick the box on the Booking Form, or call the Access Information Line on 020 7838 3110 if booking by phone (from Monday 11 June). Note that discounts for disabled concert-goers cannot be combined with other ticket offers.



Visually impaired patrons can use the free infra-red hearing facility to listen to the live broadcast commentary on Radio 3



Owing to the huge demand for Last Night tickets, special booking arrangements apply. Your best chance of purchasing tickets for the Last Night of the Proms is through the Advance Booking system.

Advance Booking for the Last Night

The Six-Concert Rule

In order to apply for any tickets for the Last Night during the Advance Booking period (ie before General Booking opens on Monday II June), you must book for at least six other concerts at the RAH in the 2007 season. (Cadogan Hall concerts do not count towards the Six-Concert Rule.)

Book one ticket in the same seating area for at least six other concerts and you can apply at the same time for a single ticket in the same seating area for the Last Night. For example, book a ticket in the Choir for six concerts, and you can apply for one ticket in the Choir for the Last Night.

Book two or more tickets in the same seating area for at least six other concerts in the 2007 season and you can apply at the same time for a maximum of two tickets in the same seating area for the Last Night (ie whether you book two or 22 Stalls tickets for six concerts, you can still apply for only two Stalls tickets for the Last Night).

Note that, if you book tickets for at least six other concerts but in different seating areas, you will be allocated Last Night seats in the area of the majority of your bookings (unless you specify that lower-priced tickets are desired).

We regret that, if the Last Night is sold out by the time your application is processed, no refunds for other tickets purchased will be payable.

General Booking for the Last Night

Once General Booking opens (on Monday 11 June), the 'Six-Concert Rule' no longer applies. Last Night tickets have usually sold out by this stage, but returns occasionally become available for sale, so it is always worth checking with the Box Office.

Please note that, for all Last Night bookings, only one application (for a maximum of two tickets) can be made per household.

Promming at the Last Night

Day Prommers and Weekend Promming Pass holders who have attended six or more other concerts (in either the Arena or the Gallery) can buy one ticket each for the Last Night (priced £5.00) on presentation of their used tickets at the Box Office on or after Wednesday 18 July (subject to availability).

Season Ticket-holders Whole Season Tickets include admission to the Last Night. A limited allocation of Last Night places is also reserved for Half Season Ticketholders. Holders of First Half Season Tickets can buy one ticket each (priced £5.00) at the Box Office from Wednesday 18 July (subject to availability). Holders of Second Half Season Tickets can buy tickets in the same way from Thursday 16 August (subject to availability).

Queuing Whole Season Ticket-holders and other Prommers with Last Night tickets are guaranteed entrance until 10 minutes before the concert. All Prommers (Day or Season) with Last Night tickets should queue at Door I (Arena) or Door 2 (Gallery).

Sleeping Out There has long been a tradition of Prommers with Last Night tickets sleeping out overnight to secure their preferred standing place inside the Hall. The official queues will form at 4.00pm on the last Friday of the season at Door I (Arena) and Door 2 (Gallery). Those also wishing to attend Prom 71 will be given numbered slips to reserve their places in the queue but must return in person immediately after the end of the concert.

On the Night Standing tickets are usually still available on the Last Night itself (priced £5.00, one per person). No previous ticket purchases are necessary. Just join the queue at Door II (Arena) or Door 10 (Gallery) during the afternoon and you may well be lucky.

EXCLUSIVE OFFER LAST NIGHT BALLOT

EXCLUSIVE TO READERS OF THE BBC PROMS 2007 GUIDE

One hundred Centre Stalls seats (priced £80.00) for the Last Night of the Proms at the Royal Albert Hall will be allocated by ballot to readers of the BBC Proms 2007 Guide. The 'Six-Concert Rule' does not apply, and no other ticket purchases are necessary. Only one application (for a maximum of two tickets) may be made per household.

If you would like to apply for tickets by ballot, please complete the official Ballot Form on the back of this slip (photocopies are not acceptable) and send it by post only - to arrive no later than Thursday 26 July - to:

BBC Proms Ballot. Box Office, Royal Albert Hall, London SW7 2AP

Note that the Proms Ballot application is completely separate from other Proms booking procedures. Envelopes should be clearly addressed to 'BBC Proms Ballot' and should contain only the official Ballot Form, together with your cheque or card details. If sending a cheque, please also enclose an SAE so that it can be returned to you if your application is unsuccessful. Successful applicants will be notified by post within two weeks of the ballot, which takes place on Friday 27 July.

The personal information given on this form will not be used for any purpose by the BBC or the Royal Albert Hall other than this ballot.



LAST NIGHT BALLOT FORM

Title Initial
Surname
Address
Postcode
Country
Daytime tel.
Please tick the appropriate boxes
I wish to apply for one ticket (£80.00)
I wish to apply for two tickets (£160.00)
I enclose a cheque made payable to 'Royal Albert Hall' and an SAE. (Cheques will be returned to unsuccessful applicants within two weeks of the ballot.)
Please debit my Visa/Amex/Mastercard/Switch/Maestro card
Start date /
Security code (CVV no.) last 3 digits on back of card (Visa/Mastercard); 4 digits on front (Amex)
Signature



CHOOSE YOUR SEAT



Pout Longma

ROYAL ALBERT HALL TICKET PRICES

Seats

Each concert falls into one of seven different price bands, colour-coded for easy reference

	A	B	C	D	E	F	G
Centre Stalls	£25.00	£34.00	£42.00	£12.50	£15.00	£80.00	
Side Stalls	£22.50	£30.00	£38.00	£12.50	£15.00	£75.00	2 b
Loggia Boxes	£27.50	£36.00	£45.00	£12.50	£15.00	£85.00	ALL SEA (UNDER.
8 seats, price per seat			40.00	410 ×0		470 FA	SEAT DER-1
2nd Tier Boxes 5 seats, price per seat	£18.50	£24.00	£35.00	£12.50	£15.00	£72.50	_ =
Choir	£16.00	£19.00	£26.00	NIA	N/A	£55.00	13 s9
Front Circle	£13.00	£16.00	£20.00	£9.00	£12.50	£55.00	£10.00
Rear Circle	£10.00	£11.00	£14.50	£9.00	£12.50	£40.00	30
Circle	£6.00	£7.00	£10.00	N/A	N/A	£20.00	
(restricted view)							

Promming

Standing places are available in the Arena and Gallery on the day for £5.00 (see page 133)

Season Tickets Whole Season (Proms 1–72)	Dates 13 July–8 September	Arena £185.00	Gallery £160.00
Half Season tickets			
First Half (Proms 1–36)	13 July–9 August	£105.00	£90.00
Second Half (Proms 37–71)	10 August–7 September	£105.00	£90.00

BBC Proms in the Park, Hyde Park, London, Saturday 8 September

All tickets £23.00 (for further details of this and other Proms in the Park venues, see pages 124–125) New this year Friends and Family Group ticket: buy 7 tickets and get the 8th ticket free.

Please note that booking fees apply to all postal, telephone and online bookings (for details, see Booking Form).

Unwanted tickets may be exchanged for tickets to other Proms concerts (subject to availability). A fee of £1.00 per ticket will be charged for this service. Telephone the Royal Albert Hall Box Office (020 7589 8212) for further details.

Express Bookings

All booking forms that include a request for an A band concert qualify for Express Booking. To increase your chances of getting the tickets you want for the more popular concerts in price bands B and C, you are advised to book for at least one A band concert as well.

NB: If you are only booking for one of the two Blue Peter Proms or The Water Diviner's Tale (price band G), your booking will also qualify for fast-tracking. Tick the box at the end of the Booking Form if you think your application qualifies.

Disabled concert-goers

See page 136 for details of special discounts, access and facilities.

Privately owned seats

A high proportion of boxes, as well as 650 Stalls seats, are privately owned. Unless returned by owners, these seats are not usually available for sale.

Season Tickets

Season Tickets and PCM Series Passes can be booked by post or online from Monday 14 May and by phone or in person at the Box Office from Monday 11 June. For postal bookings, complete the special section of the Booking Form (facing page 140). Please note that two passport-sized photographs must be provided for each ticket or pass before it can be issued.

Proms at Cadogan Hall

For booking information on the Proms Saturday Matinee and Proms Chamber Music series, see page 135.

ADVANCE BOOK

ADVANCE BOOKING FORM

- · Choose the concerts you want to go to and where you want to sit.
- Enter the number of tickets you require for each concert under your chosen seating area (adult tickets on the white squares, under-16s on the blue).
- Add up the value of tickets requested referring to the price grid on page 139, and enter the amount in the 'Sub-total' column.
- If claiming any special offers (see page 131) or disabled concertgoers' discounts (see page 136), enter the total value of discounts claimed for each concert in the red 'Discount' column. Then subtract the value of the discount from the 'Sub-total' and enter the 'Total' at the end of the row (adding in any car parking fee, if applicable).

 If the tickets you request are not available, you can opt to receive either lower-priced or higher-priced alternatives by ticking the appropriate box at the end of the Booking Form.

Booking Queries

If you have any queries about how to fill in the Booking Form, call the Box Office on 020 7589 8212 (open 9.00am–9.00pm daily).

Please note that bookings will not be accepted by fax.

Online Booking

For details of how to book online, visit the BBC Proms website at bbc.co.uk/proms

Note that once General Booking opens (on Monday I I June), online customers will be able to choose their own seats.

Check List

Before posting your booking form please check that you have:

- Fillert in your name at the
- holoited Whether you we want to history consist to ker
- Emercal your data
- Enclosed two passport water photographs for askin Proms Season Ticket on PCM Service Hass apprent for

ADVANCE BOOKING FORM PART 2 First Name BARRY

Full name of sender Surname TONE

BBC Proms at Cadogan Hall See page 135

| Proms Saturday Mariness, 3.06m | Number of observed | Sauth | Control | Sauth | Co

BBC Proms in the Park, Hyde Park, London, Saturday 8 September

Part 2 - sum of Sub-totals & 161:00

Family and Friends: Buy 7 tickets and get the 8th ticket free

 Part I total
 Part 2 total
 Booking fee

 Sum of totals
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 + ε
 4 16:00
 + ε2.50
 = Grand Total
 ε
 939:00

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Prom No.		Time Same Day Saver See page 131	Price Code			2nd Tier Boxes (5 seats)	Front Circle	Rear Circle	(restricted view)	Wheelchair space See page 136	,	and discounts, see Pages 131 & 136		2	Office Use
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ADVANCE BOOKING FORM PART

Full name of sender Surname

First Name

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					70 Thursday 6 September 7.00 C
					69 Wednesday 5 September 7.30 C
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			100	e 1	66 Monday 3 September 🧐 7.00 C
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					40 Monday 13 August 7.30 A
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					38 Saturday 11 August 6.30 A

Prommer	Prommers' Season Tickets See page 133			Number	Number of tickets	-	
		Arena	Arena Gallery	Arena	Gallery	Total (£)	
Whole Season	Whole Season Proms I-72 (Friday 13 July-Saturday 8 September)	£185	0917			• •	
First Half	Proms 1–36 (Friday 13 July–Thursday 9 August)	£105	067			• •	
Second Half	Second Half Proms 37-71 (Friday 10 August-Friday 7 September)	£105	06 7				
					Sub-total		

Part I - sum of Sub-totals

ADVANCE **BOOKING FORM PART 2**

Full name of sender Surname

First Name

Weekend Promming Pass See page 131 Note that you can book a maximum of four passes per weekend

Total to carry over :	Weekend 4 Proms 28-31 £17.50 : Weekend 8 Proms 63-65 £12.50	Weekend 3 Proms 19–22 £17.50 : Weekend 7 Proms 53–58 £22.50	Weekend 2 Proms 9, II & I3 £12.50 : Weekend 6 Proms 45–48 £17.50	Weekend I Proms I-3 £12.50 : Weekend 5 Proms 37-39 £12.50	Price Arena Gallery Total (£)
					Price
Sub-total					Arena Gallery
					Total (£)

BBC Proms at Cadogan Hall See page 135

	Total to carry over : PCM Series Side Gallery Pass Num	PCM 4 Monday 6 August £10 £8 : PCM 8 Monday 3 September £10	PCM 3 Monday 30 July £10 £8 : PCM 7 Monday 27 August £10	PCM 2 Monday 23 July £10 £8 : PCM 6 Monday 20 August £10	PCM I Monday 16 July £10 £8 : PCM 5 Monday 13 August £10	Stalls Gallery Stalls Gallery Total (£) Stalls Gallery Stalls Gallery Total (£)	Proms Chamber Music, I.00pm Number of tickets	Total to carry over :	PSM 2 Saturday 4 August £15 £12 : PSM 4 Saturday I September £15	PSM I Saturday 14 July £15 £12 : PSM 3 Saturday 18 August £15	Stalls Gallery Stalls Gallery Total (£) Stalls
	y over					Centre Gallery	ftickets	over			Centre Gallery
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	eries Sid	Monday	Monday	Monday	Monday				Saturda	Saturda	
	e Gallery Pass	3 September	27 August	20 August	13 August				/ I September	/ 18 August	
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	Number @ £25 each	83	83	83	83	Centre			£12	£12	Centre Gallery
Su	25 each					Stalls	Number	Su			Stalls
Sub-total						Gallery Stalls Gallery Total (£)	Number of tickets	Sub-total			Stalls Centre Gallery
						Total (Gallery Total (£)

BBC Proms in the Park, Hyde Park, London, Saturday 8 September

For details of this and other Proms in the Park venues, see pages 124-125

	Sub-total	:	£ :		Il tickets: £23.00
Total (£)		Discount (see page 131)	Sub-total	Number of tickets	

Family and Friends: Buy 7 tickets and get the 8th ticket free

+ £2.50 = Grand Total ϵ	+	Ph	Sum of totals
Booking fee	Part 2 total	Part I total	
Part 2 – sum of Sub-totals			

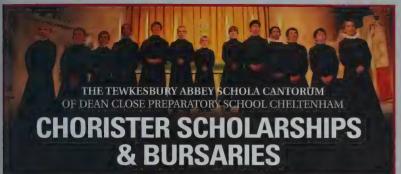
Your details

(BLOCK CAPITALS PLEASE)

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First name

Surname



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Clare Morgan at St Paul's Cathedral School, 2 New Change, London EC4M 9AD

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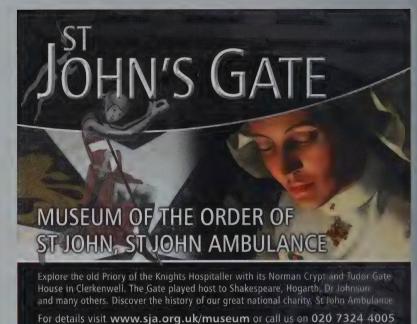
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Thu 28 February 2008

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Oct 19 Southampton, England

Oct 20 St Malo J., France

Oct 21 Lorient, France

Oct 22 La Palice (for La Rochelle). France

Oct 23 Bilbao, Spain

Oct 24 Gijon, Spain

Oct 25 La Coruna Spain

Oct 26 Leixoes (for Oporto), Portugal

Oct 27 Lisbon, Portugal

Oct 28 Tangler Morocco

Oct 29 Motrik (for Granada), Spain

Oct 30 Alicante & Spain

Oct 31 Barcelona, Spain

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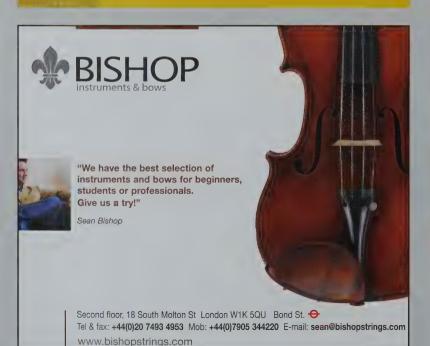
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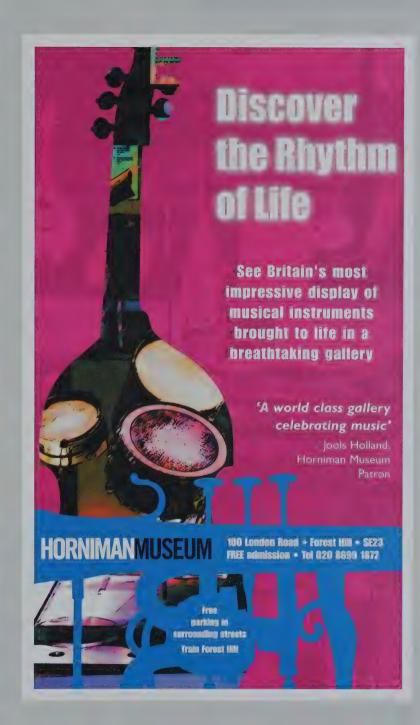
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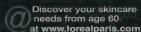
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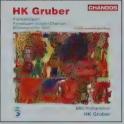
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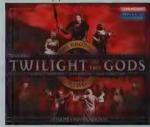
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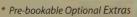
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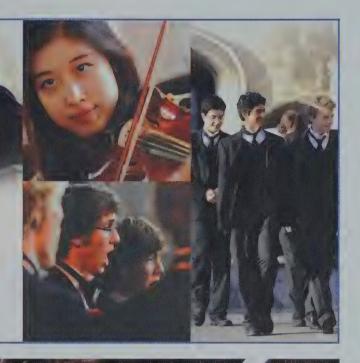
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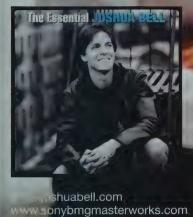
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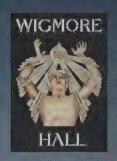
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Hynek Martinek, Zuzana in Paris studio, 2007

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PROM 14 **MONDAY 23 JULY** 7.00pm-c9.45pm

Haydn The Seasons (sung in German) 130'

Sally Matthews soprano
James Gilchrist tenor
Jonathan Lemalu bass-baritone

Handel and Haydn Society of Boston Margaret Faultless *leader* Sir Roger Norrington conductor

There will be one interval of 20 minutes, after Part Two ('Summer')







Joseph Haydn (1732–1809)

The Seasons (1799–1801)

- Spring
- 2 Summer
- 3 Autumn
- 4 Winter

Sally Matthews soprano James Gilchrist tenor Ionathan Lemalu bass-baritone

After the phenomenal success of The Creation, first heard in Vienna in the spring of 1798, the librettist, Baron van Swieten, lost no time in proposing another oratorio text to Haydn, again with a British source. This was his own drastically abridged adaptation of James Thomson's pastoral epic *The Seasons*, which since its publication in 1730 had rapidly become one of the most popular of all 18th-century poems. Jettisoning most of Thomson's abstract moralising, van Swieten shifted the scene to Haydn's native Burgenland, complete with wine harvest, inserted a couple of popular German poems to jolly up 'Winter' (the spinning song and Hannah's sly tale of seduction outwitted) and, in a spirit of unsullied Enlightenment optimism, omitted tragic details such as the wanderer frozen to death in a snowstorm.

The famously self-opinionated Baron was certainly no poet. Time and again he dulled and flattened Thomson's brilliant and original imagery, compounding the problem further with the English 'back-translation' of his German text (to maximise sales The Seasons was actually published trilingually, with words in German,



English and French). But, working closely with the composer, he was often shrewd in his choice of which details to omit and which to include. In many ways the finished libretto was right up Haydn's street: akin to The Creation in its benign Deism, its celebration of an

RIGHT

An illustration of grape harvesting from a 16th-century French Book of Hours by Claude Gouffier









idyllic, divinely ordered world, yet embracing an even wider range, from the stag hunt and the wine harvest to paeans of praise to the Almighty.

Haydn, though, worked on *The Seasons* with increasing reluctance, protesting that he was too weary and that the libretto was banal and prosaic by comparison with *The Creation*. And though the Baron

bullied and cajoled him into finishing the oratorio, it has suffered from just about the worst press any composer has given his own music. Haydn repeatedly grumbled that he'd rather be at work on the more exalted subject of The Last Judgement (a project that, tantalisingly, he was never to realise). Still smarting from superior critics' attacks on The Creation's animal imitations, he derided the croaking frogs and chirping crickets in 'Summer', so delightful to us, as 'französicher Quark' - 'Frenchified trash'; when he came to set the words 'O Fleiss, o edler Fleiss' (Oh toil, oh noble toil) in 'Autumn', he muttered that while he had been an industrious man all his life, he would never have dreamed of setting 'industry' to music; and he summed up the relative merits of the two oratorios by remarking mordantly that while the solo voices in The Creation were those of angels, in The Seasons 'only [the peasant] Simon speaks'.

Nowadays, of course, we do not necessarily share Haydn's view that less elevated subject matter inevitably means less inspired music. Whatever the composer's strictures, van Swieten's text gave him plenty to fire his imagination; and he responded with music of unquenchable vitality and freshness of observation. First heard in the Palais Schwarzenberg in Vienna on 24 April 1801 'with the same unanimous approval as The Creation' (the composer's words), The Seasons is a joyous and poetic evocation of the world in which Haydn, a master-wheelwright's son, had grown up. Though God is invoked directly in the fugal choruses that close 'Spring' and 'Winter', The Seasons is the least solemn, most hedonistic of oratorios. Essentially a series of lovingly painted frescoes, it epitomises Haydn's final creative period in its juxtaposition and fusion of the popular and the sublime, pastoral innocence and the most sophisticated orchestral and harmonic language. Indeed, like The Magic Flute, Mozart's great celebration

LEFT

For many centuries the seasons were marked out in country life by distinct activities, as captured in this 9th-century manuscript showing (from top) lambing (spring), haymaking (summer), boar hunting (autumn) and bonfire-building (winter)



of Enlightenment values, The Seasons effortlessly incorporates a diverse array of styles, from Viennese Singspiel (in, say, the 'Autumn' love duet and Hannah's saucy tale in 'Winter') to the exhilarating fugal choruses that are among the glories of Haydn's late Masses and oratorios.

Spring

Each of the four 'cantatas' that make up The Seasons opens with an orchestral tone-poem. Throughout the oratorio, the would-be

composer in van Swieten ('as stiff as the Baron himself' was Haydn's reported verdict on his symphonic efforts) could not resist supplying detailed musical suggestions in the margin of the libretto. Haydn followed or ignored these as he saw fit. The splendid G minor introduction, heralded by four mighty hammer-blows, 'depicts the passage from winter to spring', the former evoked in blustery, densely contrapuntal music coloured by rasping trombones, the latter in a blithe, prancing 'second subject' in B flat. In the recapitulation Haydn omits this 'spring' tune and, following the Baron's suggestion, makes the music sweep directly into the recitative for the three peasants: Simon (bass), Lucas (tenor) and – ushered in by exquisitely tender woodwind phrases - Simon's daughter Hannah (soprano). Tonal resolution only comes with the lilting G major chorus, 'Komm, holder Lenz' (Come, fair

spring), with its musette-like drones, and its opposition of women's and men's voices - a technique Haydn used in several other choruses in The Seasons.

In the ploughman's song that follows, Havdn resisted van Swieten's attempts to get him to include a tune from a popular German opera and instead had Simon whistle the famous melody from his 'Surprise' Symphony, speeded up from Andante to Allegretto: the upshot was one of the oratorio's instant hits, spiced by delicious scoring for piccolo (the only time Haydn ever used the instrument), oboes, bassoons and horns. Two extended solo-choral complexes make up the second half of 'Spring'. The prayer 'Sei nun gnädig' (Be gracious now) begins with serene, hymnic melody, akin to those in the Adagio of Symphony No. 98 and the 'Agnus Dei' settings of the late Masses, and ends with a fervent fugue that virtually quotes the 'Quam olim Abrahae' section from Mozart's Requiem – the first of several, surely conscious, Mozartian reminiscences in The Seasons.

The popular and the sublime are directly juxtaposed in the last number of 'Spring'. This opens in A major with a 'Song of Joy' in quasi-folk vein, enlivened by charming illustrative touches (gambolling lambs, swarming bees, etc.). After working its way via A minor, C major and B minor to D major, the music seems to peter out. Then, after a pause, Haydn introduces a series of massive, majestic fanfares in the remote key of B flat, with trumpets and timpani making their first appearance since the overture. We owe this, one of the composer's grandest coups de théâtre, to the Baron's marginal annotation: 'At the entrance "Ewiger &c." I think that a key remarkably different from that of the preceding Song of Joy would greatly bring into prominence the solemn and devotional aspect of the chorus's cry'. After a lyrical solo trio, dramatically interrupted by more choral cries, 'Spring' closes with a

ABOVE

Baron van Swieten, who was not only the enthusiastic if meddling librettist for Haydn's Creation and The Seasons, but also the lucky dedicatee of Beethoven's First Symphony Lebrecht Music & Arts

magnificent, intricately worked fugue that, as so often in Haydn's fugal choruses, becomes more symphonic and less strictly contrapuntal as it proceeds.

Summer

'Summer' falls into two large, virtually continuous sections. The first moves from the atmospheric orchestral portrayal of 'dawn's soft light' (Haydn originally scored this for divided violas, cellos and basses, eventually adding violins for safety-first reasons), via the oboe-as-cockerel and a bucolic aria with horn obbligato for Simon (a foretaste here of Beethoven's 'Pastoral' Symphony), to an exhilarating chorus in praise of the sun. This opens with a sunrise, as overwhelming in its way as the very different sunrise in The Creation, and closes, after another lyrical interlude for the solo trio, in a riot of fugal laughter.

In the second part of 'Summer', drought and torpor, graphically evoked in Lucas's recitative and cavatina, find relief in Hannah's enchanting woodland scene: first in a pictorial recitative (whose C major opening comes as a pleasurable shock after the cavatina's E major), then in a two-section aria, beginning as a languorous duet for soprano and oboe (the 'shepherd-boy's reedpipe'), and ending with ecstatic coloratura flourishes. The scene now darkens in a baleful recitative. punctured by distant thunder. Then, with a jagged flash of lightning on the flute and an awesome orchestral unison, the tempest erupts. In this, the first great Romantic picture-in-sound of the warring elements, Haydn creates a musical counterpart to the seething, cataclysmic storms that Turner would depict half a century and more later. After a fugue on a drooping chromatic subject (a traditional symbol of death), the tempest recedes amid distant, desultory lightning flashes; and normal rustic life reasserts itself in the final

trio and chorus, opening with Haydn's 'Frenchified trash' (bellowing cattle, croaking frogs, chirping quails and the like) and closing with a graceful, lulling chorus of villagers that transmutes the storm's ominous tremolandos into increasingly drowsy murmurs.

Autumn

Following the minuet-like introduction to 'Autumn', the trio and chorus in praise of industry is Haydn's supreme triumph over a recalcitrant text: a noble, powerfully organised movement initiated by Simon alone, with delightful commentaries from flute, oboe and bassoon, and culminating in a choral fugue that climaxes in a stunning harmonic 'purple patch'. The tension then relaxes with the love duet, which contains a soulful central Adagio before ending, like the Adam and Eve duet in The Creation, as a jaunty contredanse.

The quintessentially Austrian hunting scenes that follow are portrayed with detailed relish by Haydn, an enthusiastic huntsman himself in earlier days. After the bird shoot - opening as a Baroque-style aria complete with burbling bassoon obbligato - and the hare-coursing, comes the most spectacular of all hunting choruses, based on traditional hunting calls and tracing an audacious tonal journey from D major to E flat major. Yet Haydn manages to cap even this thrilling genre scene in the wine harvest that closes 'Autumn', memorably described by the German critic Karl Schumann as 'a feast of Bacchus in the Burgenland, painted by a musical Brueghel'. Haydn rejected van Swieten's idea of various dance bands playing simultaneously, à la Don Giovanni. Instead, an increasingly unruly German dance, complete with pipe, drums, bagpipes and skirling fiddles, spills over into a glorious 'drunken fugue' where the singers are so far gone that they can only blurt out fragments of the fugue subject.

Winter

At the furthest extreme from this C major revelry is the wonderful depiction of 'thick fogs' that opens 'Winter', a piece of near-impressionistic orchestral tone-painting to set alongside 'Chaos' from *The Creation*. The season's grim aspects are further explored in Hannah's Cavatina, with its depressive descending lines to enhance the words 'schwarzer Nächte' (dark nights), and the first part of the tenor aria, with its vivid

portrayal of the wanderer's mounting anxiety in the frozen landscape. But, in contrast to Thomson's doomed traveller (and for that matter the protagonist of Schubert's *Winterreise*), van Swieten's wanderer finds refuge in a tavern in which the assembled villagers cheerfully pursue their winter tasks: a cue for a picturesque spinning scene (to a text filched from Gottfried August Bürger) that foreshadows both Schubert's 'Gretchen am Spinnrade' – not least in its pungent, sudden shifts of key – and the spinning chorus



RIGHT

A formally attired Handel & Haydn Society at its centenary celebrations in Symphony Hall, Boston, in 1915

Emil Mollenhauer

in Wagner's *Der fliegende Holländer*. Next Hannah entertains the company with a quasi-folk tale in which country girl outsmarts philandering aristocrat, to words taken from a German translation of a *romance* by Mme Favart. The chorus chip in after each verse, finally erupting in peals of laughter as the girl escapes on the young lord's horse. Though more artful in its structure and orchestral accompaniment (wonderfully varied from verse to verse), Hannah's song is cut from the same demotic cloth as Papageno's 'Ein Mädchen oder Weibchen'.

There are further Mozartian resonances in the profound closing numbers of 'Winter'. In the valedictory bass aria 'Erblicke hier, betörter Mensch' (Look on this, deluded Man), where the declining year becomes an allegory for old age, Haydn poignantly recalls the slow movement of Mozart's Symphony No. 40 at the words 'Schon welkt dein Herbst dem Alter zu' (Your autumn soon fades into old age). At the end of the fast section - more like an agitated accompanied recitative than song - the music dissolves in insubstantial woodwind chords, in response to the line 'Verschwunden sind sie, wie ein Traum' (All have vanished like a dream). 'Nur Tugend bleibt' (Virtue alone remains), asserts Simon in his new role of philosopher, a notion taken up and expanded in the final trio and chorus.

There are strong Masonic overtones here, too. Indeed the antiphonal question-and-answer passages for the two choirs, and several melodic phrases, closely recall the dialogue between Tamino and the Speaker in the Act 1 finale of *The Magic Flute*. In the last of his annotations, van Swieten proposed that Haydn crowned the oratorio with an eight-part choral fugue. Again the composer ignored the suggestion. Instead he celebrates the certainty of salvation in a magnificently rugged four-part fugue that builds inexorably to a resplendent

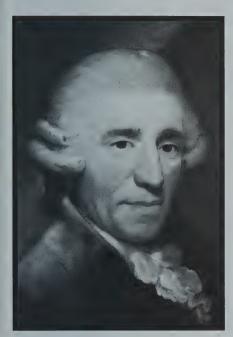
PREVIOUSLY AT THE PROMS

Tonight's conductor was on the podium for two of the previous four performances of this work, with his Schütz Choir of London and London Classical Players in 1982 and 1993. His trios of soloists were, respectively, Felicity Lott, Nigel Rogers and David Thomas, and Christiane Oelze, John Mark Ainsley and Gerald Finley. Simone Nold and Neal Davies joined Ainsley for the most recent performance, under Helmuth Rilling in 2001, while Colin Davis's line-up with the Ambrosian Singers and the London Symphony Orchestra in 1964 comprised Elizabeth Harwood, John Wakefield and Donald McIntyre. Before all that, however, the years 1927-59 saw five performances of the bass aria 'With joy th'impatient husbandman' (sung in 1931 by Frank Phillips, later to become a well-known BBC newsreader), four of the soprano's 'Oh, how pleasing to the senses', two of the tenor's 'Behold, along the dewy grass' and one of the orchestral introduction. David Harman

homophonic climax, replete with proto-Wagnerian brass fanfares, at the vision of the holy mount and an eternal spring.

Programme note © Richard Wigmore

Joseph Haydn (1732–1809)



Joseph Haydn, the son of a wheelwright from Rohrau in Lower Austria, spent nearly all of his creative life in the service of one noble family, the Esterházys, and yet became the most famous and revered composer of his time. Holed up either in Fisenstadt. or at Eszterháza. the family pile in Hungary, Haydn was 'forced to

become original' — or so he claimed. His 60-year career, though, reflects the early development of both the symphony and the string quartet, and he was active in all other genres, from sacred music to opera, from piano trios to solo sonatas.

Haydn's greatest achievements are his 104 numbered symphonies and 68 string quartets. He was pivotal in bringing the symphony out of the salon and into the concert hall; those numbered in the 40s and 50s show him straining at the boundaries of

symphonic protocol and those in the 80s, 90s and 100s (especially the sets composed for Paris and London) lead the way to the high-Classical style of Beethoven. Having virtually invented the string quartet, he showed how it could become the perfect forum for musical argument and equality.

A busy composer for the stage throughout the 1760s and 1770s, Haydn abandoned operatic composition after hearing Mozart's operas of the 1780s. And although he considered the Masses of his younger brother, Michael, to be superior to his own, the series of six late Masses composed for the name-day of Princess Maria Hermenegild Esterházy are among the finest of all church works. These Masses, the last 20 or so symphonies and the two great oratorios from the turn of the 19th century, The Creation and The Seasons, represent the peak of Haydn's art. But this is only part of the story. Haydn also excelled in piano sonatas, chamber music and concertos for a variety of instruments: his are the most substantial contributions to the repertories of such rare instruments as the baryton (160-plus chamber works featuring the instrument) and the lira organizzata (more than a

handful of nocturnes, divertimentos and concertos). And, while astonishing audiences in his triumphant visits to London in the 1790s, he made nearly 400 arrangements of English, Scottish and Welsh folk songs.

However, the Europe-wide fame he enjoyed during his lifetime has not endured, and he is less well-loved by today's concert-goers (or concert-programmers maybe) than his younger contemporary and friend, Mozart. Perhaps this is because he did not live fast and die romantically young – so there is no Haydnesque equivalent of Amadeus to plead his case. But his innovations and developments in 18th-century music guarantee 'Papa' Haydn a unique place in music history.

Profile by David A. Threasher © BBC

More Haydn at the Proms Symphony No. 102

Friday 24 August, 10.00pm

The Seasons

PART ONE: SPRING

I INTRODUCTION AND RECITATIVE

The Introduction paints the passage of winter to spring.

Simon (bass-baritone)

Seht, wie der strenge Winter flieht! Zum fernen Pole zieht er hin. Ihm folgt auf seinen Ruf Der wilden Stürme brausend Heer, Mit grässlichem Geheul.

Lucas (tenor)

Seht, wie vom schroffen Fels der Schnee In trüben Strömen sich ergiesst!

Hannah (soprano)

Seht, wie von Süden her, Durch laue Winde sanft gelockt, Der Frühlingsbote streicht!

2 CHORUS OF COUNTRY PEOPLE

Komm, holder Lenz! Des Himmels Gabe, komm! Aus ihrem Todesschlaf erwecke die Natur! Komm! Komm, holder Lenz!, etc.

Girls and Women

Es nahet sich der holde Lenz, Schon fühlen wir den linden Hauch, Bald lebet alles wieder auf. See how stern Winter takes to flight! He is retreating to the distant poles. Responding to his command, the blustering hordes of tempests follow, howling dismally.

See how the snow, in muddy streams, runs off the craggy cliffs!

See how the heralds of the spring, enticed by warm, soft breezes, begin to arrive from the south!

Come, fair spring, thou gift of Heaven, come! Awaken nature from her deathlike sleep! Come, come, fair spring!, etc.

Fair spring is drawing nigh, we can feel its gentle breath already, soon shall everything return to life.

Men

Frohlocket ja nicht allzu früh: Oft schleicht in Nebel eingehüllt Der Winter wohl zurück. Und streut auf Blüt' und Keim sein starres Gift.

AII

Komm, holder Lenz! Des Himmels Gabe, komm! Komm! Auf uns're Fluren senke dich! O komm, holder Lenz, o komm Und weile länger nicht!

Come, fair spring, thou gift of Heaven, come! Come! Upon our meadows set thy foot! Oh come, fair spring, oh come and tarry no longer!

and spew his poison over bud and shoot.

Do not celebrate too soon:

for often, mist-enshrouded.

the winter can creep back,

3 RECITATIVE

Simon

Vom Widder strahlet jetzt Die helle Sonn' auf uns herab. Nun weichen Frost und Dampf Und schweben laue Dünst' umher: Der Erde Busen ist gelöst, Erheitert ist die Luft.

In Aries now, the sun streams brightly down upon us. Frost and fog are in retreat, mild vapours hover all around; softness returns to the earth and gladness to the air.

4 ARIA

Simon

Schon eilet froh der Ackersmann Zur Arbeit auf das Feld, In langen Furchen schreitet er Dem Pfluge flötend nach.

In abgemessnem Gange dann Wirft er den Samen aus, Den birgt der Acker treu und reift Ihn bald zur gold'nen Frucht.

The ploughman is already hastening merrily to the field; he strides down the long furrows, whistling behind the plough.

Measuring his paces, he strews the seed broadcast which, hidden in the trusty soil, will soon a golden harvest yield.

5 RECITATIVE

Lucas

Der Landmann hat sein Werk vollbracht Und weder Müh' noch Fleiss gespart. Den Lohn erwartet er aus Händen der Natur, Und fleht darum den Himmel an. The labourer has fulfilled his task, sparing himself no pains or toil. He looks to nature's hand for his reward and prays that heaven may grant it.

6 TRIO AND CHORUS - THE FARMER'S PRAYER

Lucas

Sei nun gnädig, milder Himmel! Öffne dich und träufe Segen Über unser Land herab. Be gracious now, oh gentle heaven, open up and shower blessings down upon our land.

Chorus

Sei nun gnädig, milder Himmel!, etc.

Be gracious now, oh gentle heaven, etc.

Lucas

Lass deinen Tau die Erde wässern!

Send thy dew to refresh the earth!

Simon

Lass Regenguss die Furchen tränken!

Send rain to water the furrows!

Hannah

Lass deine Lüfte wehen sanft, Lass deine Sonne scheinen hell! Let thy breezes softly blow, let thy sun shine bright and clear!

Hannah, Lucas and Simon

Uns spriesset Überfluss alsdann Und deiner Güte Dank und Ruhm. Then shall we in abundance thrive and praise thee for thy goodness.

Sei nun gnädig, milder Himmel!, etc.

Be gracious now, oh gentle heaven, etc.

7 RECITATIVE

Hannah

Erhört ist unser Fleh'n, der laue West erwärmt Und füllt die Luft mit feuchten Dünsten an. Sie häufen sich; nun fallen sie, Und giessen in der Erde Schoss Den Schmuck und Reichtum der Natur. Our prayer is heard, the mild west wind warms and fills the air with moisture. Rainclouds form; and now they open, showering upon the earth nature's jewels and riches.

8 SONG OF JOY

Hannah

O wie lieblich ist der Anblick der Gefilde jetzt! Kommt, ihr Mädchen, lasst uns wallen Auf der bunten Flur! How lovely the countryside looks now! Come, lasses, let us wander through the flowery meadows!

Lucas

O wie lieblich ist der Anblick der Gefilde jetzt! Kommt, ihr Bursche, lasst uns wallen Zu dem grünen Hain! How lovely the countryside looks now! Come, lads, let us wander to the leafy grove!

Hannah and Lucas

O wie lieblich ist der Anblick, etc.

How lovely the countryside, etc.

Hannah

Seht die Lilie, seht die Rose, Seht die Blumen all'! Look at the lilies, look at the roses, look at all the flowers!

Lucas

Seht die Auen, seht die Wiesen, Seht die Felder all'! Look at the meadows, look at the grassland, look at all the fields!

Lads and Lasses

O wie lieblich ist der Anblick der Gefilde jetzt! Lasst uns wallen auf der bunten Flur! How lovely the countryside looks now! Let's wander through the flowery meadows! Hannah

Seht die Erde, seht die Wasser, Seht die helle Luft! Look at the earth, look at the lakes and rivers, look at the bright sky!

Lucas

Alles lebet, alles schwebet, Alles reget sich.

All is alive, all is expectant, all nature bestirs itself.

Hannah

Seht die Lämmer, wie sie springen!

See how the lambs are leaping!

Lucas

Seht die Fische, welch Gewimmel!

Look at the fish: what a milling around!

Hannah

Seht die Bienen, wie sie schwärmen!

See how the bees are swarming!

Lucas

Seht die Vögel, welch Geflatter!

Look at the birds: what a fluttering!

Lads and Lasses

Alles lebet, alles schwebet, Alles reget sich.

All is alive, all is expectant, all nature bestirs itself.

Lasses

Welche Freude, welche Wonne Schwellet unser Herz!

How our hearts are swelling with happiness and delight!

Lads

Süsse Triebe, sanfte Reize Heben uns're Brust! Tender feelings, soft sensations awake within our breasts.

Simon

Was ihr fühlet, was euch reizet, Ist des Schöpfers Hauch.

The source of your emotion, your delight, is the breath of the Creator.

Lads and Lasses

Lasst uns ehren, lasst uns loben, Lasst uns preisen ihn!

Let us glorify, praise and worship him!

Men

Lasst erschallen, ihm zu danken, Eure Stimmen hoch!

Raise your voices in a song of thanksgiving to him!

Lads and Lasses

Es erschallen, ihm zu danken, Unsre Stimmen hoch!

Let us raise our voices in a song of thanksgiving to him!

Ewiger, mächtiger, gütiger Gott!

The eternal, the almighty, the bounteous God!

Hannah, Lucas and Simon

Von deinem Segensmahle Hast du gelabest uns.

From thy blessed table hast thou provided for us.

Chorus

Mächtiger Gott!

Almighty God!

Hannah, Lucas and Simon

Vom Strome deiner Freuden Hast du getränket uns. Gütiger Gott!

With the rivers of thy joy hast thou quenched our thirst. Merciful God!

Chorus

Ewiger, mächtiger, gütiger Gott!

Eternal, almighty, bounteous God!

Hannah, Lucas and Simon

Ewiger, mächtiger, gütiger Gott!

Eternal, almighty, bounteous God!

Chorus

Ehre. Lob und Preis sei dir, Ewiger, mächtiger, gütiger Gott! Honour, praise and glory to the eternal, almighty, bounteous God!

PART TWO: SUMMER

9 INTRODUCTION AND RECITATIVE

The Introduction paints the dawn of day.

Lucas

In grauem Schleier rückt heran
Das sanfte Morgenlicht,
Mit lahmen Schritten weicht vor ihm
Die träge Nacht zurück.

Zu düst'ren Höhlen flieht
Der Leichen Vögel blinde Schar;
Ihr dumpfer Klageton
Beklemmt das bange Herz nicht mehr.

Simon

Des Tages Herold meldet sich, Mit scharfem Laute rufet er Zu neuer Tätigkeit Den ausgeruhten Landmann auf.

10 ARIA AND RECITATIVE

Simon

Der munt're Hirt versammelt nun Die frohen Herden um sich her; Zur fetten Weid' auf grünen Höh'n Treibet er sie langsam fort.

Nach Osten blickend steht er dann Auf seinem Stabe hingelehnt, Zu seh'n den ersten Sonnenstrahl, Welchem er entgegen harrt. Veiled in misty grey, dawn's soft light returns, while sluggish night, at her approach, hobbles away once more.

Back to their dark crannies fly shadowy hordes of owls; their hollow voices no longer strike fear into our hearts.

Day's harbinger reveals himself; with a loud voice he summons the farmer, newly-arisen, to the day's work.

The merry shepherd gathers his happy flocks around him; and slowly ushers them away towards lush grazing in the verdant hills.

Gazing eastward then he stands leaning on his staff, watching for the sun's first ray for which he waits impatiently.

Hannah

Die Morgenröte bricht hervor, Wie Rauch verflieget das leichte Gewolk, Der Himmel pranget im hellen Azur, Der Berge Gipfel im feurigem Gold. Rosy dawn has now arrived, light clouds dissipate like smoke, the sky is resplendent in bright blue, the peaks in fiery gold.

II TRIO AND CHORUS

Hannah, Lucas and Simon

Sie steigt herauf, die Sonne, Sie steigt, sie naht, sie kommt, Sie strahlt, sie scheint.

Chorus

Sie scheint in herrlicher Pracht, In flammender Majestät! The sun is rising in the sky, rising, coming closer, beaming, shining.

It shines in wondrous glory, in flaming majesty!

SONG OF PRAISE TO THE SUN

Heil, o Sonne, Heil!

Des Lichts und Lebens Quelle, Heil!
Heil, o Sonne, Heil!
O du des Weltalls Seel' und Aug',
Der Gottheit schönstes Bild!
Dich grüssen dankbar wir!

Hail to thee, oh sun!
Thou fount of light and life, all hail!
Hail to thee, oh sun!
O thou, the soul, the eye of all the world, fairest likeness of God!
We greet thee thankfully!

Hannah, Lucas and Simon

Wer spricht sie aus, die Freuden alle, Die deine Huld in uns erweckt? Wer zählet sie, die Segen alle, Die deine Mild' auf uns ergiesst? Who could express the joy thy beauty awakes within us? Who could number the blessings thy goodness showers upon us?

Chorus

Die Freuden, o wer spricht sie aus? Die Segen, o wer zählet sie? Wer spricht sie aus? Wer zählet sie, wer?

Hannah, Lucas and Simon

Dir danken wir, was uns ergötzt. Dir danken wir, was uns belebt. Dir danken wir, was uns erhält. Dem Schöpfer aber danken wir, Was deine Kraft vermag!

Chorus

Heil, o Sonne, Heil!

Des Lichts und Lebens Quelle, Heil!

Heil, o Sonne, Heil!

Dir jauchzen alle Stimmen,

Dir jauchzet die Natur.

All

Dir jauchzet die Natur, etc.

12 RECITATIVE

Simon

Nun regt und bewegt sich alles umher, Ein buntes Gewühl bedecket die Flur. Dem braunen Schnitter neiget sich Der Saaten wallende Flut, Die Sense blitzt, da sinkt das Korn; Doch steht es bald und aufgehäuft In festen Garben wieder da. The joy, oh, who could express it?
The blessings, oh, who could count them?
Who could express the joy? Who could count it?

We thank thee, bringer of delight.
We thank thee, cheerer of the heart.
We thank thee, giver of support.
And we thank the Creator too
who endowed thee with such power.

Hail to thee, oh sun!
Thou fount of light and life, all hail!
Hail to thee, oh sun!
Every voice exalts thee,
all nature shouts with joy.

All nature shouts with joy, etc.

Now all the folk bestir themselves, a colourful crowd bedecks the fields. Waves of golden corn bow down before the sunburnt reaper, the scythe flashes, the corn falls; but soon it stands again, now bound into sturdy stooks.

Lucas

Die Mittagssonne brennet jetzt in voller Glut, Und giesst durch die entwölkte Luft Ihr mächtiges Feu'r in Strömen hinab. Ob den gesengten Flächen schwebt In nieder'n Oualm, ein blendend Meer Von Licht und Widerschein.

The midday sun now blazes at full strength, beating down through the unclouded sky in mighty waves of heat. Over the parched meadows lies a gauzy veil, a dazzling sea of sunlight and reflections.

13 CAVATINA

Lucas

Dem Druck erlieget die Natur; Welke Blumen, dürre Wiesen, Trock'ne Quellen, alles zeigt Der Hitze Wut. Und kraftlos schmachten Mensch und Tier Am Boden hingestreckt.

Nature bows before the onslaught; wilted flowers, arid fields. dried-up springs, all demonstrate the heat's ferocity, and man and beast lie languishing, stretched upon the ground.

14 RECITATIVE

Hannah

Willkommen jetzt, o dunkler Hain, Wo der bejahrten Eiche Dach Den kühlenden Schirm gewährt, Und wo der schlanken Espe Laub Mit leisem Gelispel rauscht! Am weichen Moose rieselt da In heller Flut der Bach, Und fröhlich summend irrt und wirrt Die bunte Sonnenbrut. Der Kräuter reinen Balsamduft Verbreitet Zephirs Hauch, Und aus dem nahen Busche tönt Des jungen Schäfers Rohr.

Welcome art thou now, oh shady wood, where a roof of ancient oaks provides a cool umbrella, and where the slender aspen's leaves softly rustle and whisper! Babbling between soft, mossy banks runs the crystal brook, and swarms of buzzing insects dance gaily in the air. The pure and balmy scent of herbs is wafted on the breeze. while from the nearby thicket sounds the shepherd-boy's reed-pipe.

15 ARIA

Hannah

Welche Labung für die Sinne, Welch' Erholung für das Herz! Jeden Aderzweig durchströmet, Und in jeder Nerve bebt Erquickendes Gefühl. Die Seele wachet auf Zum reizenden Genuss, Und neue Kraft erhebt Durch milden Drang die Brust. How refreshing to the senses, how reviving for the heart! Through every vein and every nerve there runs a reviving thrill. The soul awakes to pleasure and delight, and hearts are gently lifted to new strength, new desires.

16 RECITATIVE

Simon

O seht! Es steiget in der schwülen Luft, Am hohen Saume des Gebirgs Von Dampf und Dunst ein fahler Nebel auf. Empor gedrängt, dehnt er sich aus Und hüllet bald den Himmelsraum In schwarzes Dunkel ein.

Lucas

Hört wie vom Tal ein dumpf Gebrüll Den wilden Sturm verkünd't! Seht, wie vom Unheil schwer Die finst're Wolke langsam zieht, Und drohend auf die Eb'ne sinkt!

Hannah

In banger Ahnung stockt das Leben der Natur: Kein Tier, kein Blatt beweget sich, Und Todesstille herrscht umher. Behold! There rises in the sultry air, from the high rim of the mountain-range, a livid cloud of mist and vapours. Forced upwards, it expands and soon the vault of heaven is veiled in darkness.

A hollow rumble from the valley heralds the heavy storm.

Laden with disaster, see the dark clouds slowly muster and, full of menace, sink towards the plain.

In fearful apprehension life stands still: no beast, no leaf is moving, a deathly silence reigns.

17 CHORUS

Chorus

Ach, das Ungewitter naht!

Hilf uns, Himmel!

O wie der Donner rollt!

O wie die Winde toben!

Wo flieh'n wir hin?

Flammende Blitze durchwühlen die Luft.

Den zackigen Keilen berstet die Wolke

Und Güsse stürzen herab.

Wo ist Rettung?

Wütend rast der Sturm.

Der weite Himmel entbrennt.

Weh uns Armen!

Schmetternd krachen, Schlag auf Schlag

Die schweren Donner fürchterlich.

Weh uns! Weh uns!

Erschüttert wankt die Erde

Bis in des Meeres Grund.

Schmetternd krachen, Schlag auf Schlag, etc.

Ah! The tempest is upon us!

Heaven protect us!

Oh, how the thunder booms!

Oh, how the winds do rage!

Where can we shelter?

Flashes of lightning rend the air,

they crack the clouds with jagged spears

and water gushes down.

Where can we seek safety?

The storm in fury rages,

the whole sky is aflame.

Alas! Alas!

Banging, crashing, one upon the other come the terrifying thunderclaps.

Alas! Alas!

The reeling world is shaken

to the ocean floor.

Banging, crashing, one upon the other, etc.

18 TRIO AND CHORUS

Lucas

Die düst'ren Wolken trennen sich, Gestillet ist der Stürme Wut.

Hannah

Vor ihrem Untergange Blickt noch die Sonn' empor, Und von dem letzten Strahle glänzt Mit Perlenschmuck geziert die Flur. The dark clouds are dispersing, the anger of the storm is stilled.

Before it sets. the sun peeps out again, and in its last ray the meadows shine, bedecked with pearls.

Simon

Zum langgewohnten Stalle Kehrt gesättigt und erfrischt Das fette Rind zurück.

Lucas

Dem Gatten ruft die Wachtel schon.

Hannah

Im Grase zirpt die Grille froh.

Simon

Und aus dem Sumpfe quakt der Frosch.

Hannah, Lucas and Simon

Die Abendglocke tönt. Von oben winkt der helle Stern, Und ladet uns zur sanften Ruh.

Chorus

Mädchen, Bursche, Weiber kommt! Unser wartet süsser Schlaf, Wie reines Herz, gesunder Leib Und Tagesarbeit ihn gewährt.

Women

Wir geh'n, wir geh'n, wir folgen euch.

All

Die Abendglocke hat getönt, Von oben winkt der helle Stern Und ladet uns zur sanften Ruh.

INTERVAL: 20 minutes

To their long-accustomed stalls, satisfied and refreshed, the fattened cattle return.

The quail is already calling to her mate.

In the grass the merry crickets chirp.

And frogs croak from the marshes.

The vesper-bell rings out; on high, Venus like a messenger appears inviting us to sweet repose.

Lasses, lads and women, come! Golden slumbers now await us, for a pure heart, a healthy body and a day's labour youch for that.

We're coming, we're coming, we'll follow you.

The vesper-bell has rung; on high, Venus like a messenger appears inviting us to sweet repose.

PART THREE: AUTUMN

19 INTRODUCTION AND RECITATIVE

The Introduction indicates the husbandman's satisfaction at the abundant harvest.

Hannah

Was durch seine Blüte
Der Lenz zuerst versprach,
Was durch seine Wärme
Der Sommer reifen hiess,
Zeigt der Herbst in Fülle
Dem frohen Landmann jetzt.

Lucas

Den reichen Vorrat fährt er nun Auf hochbelad'nen Wagen ein. Kaum fasst der weiten Scheune Raum, Was ihm sein Feld hervorgebracht.

Simon

Sein heit'res Auge blickt umher, Es misst den aufgetürmten Segen ab, Und Freude strömt in seine Brust.

20 TRIO WITH CHORUS

Simon

So lohnet die Natur den Fleiss, Ihn ruft, ihn lacht sie an; Ihn muntert sie durch Hoffnung auf, Ihm steht sie willig bei, Ihm wirket sie mit voller Kraft. That which spring first promised with its blossoms, that which summer ripened with its warmth, autumn presents in abundance to the joyful farmer now.

The golden store he now transports in heavy-laden wagons.
The spacious barn can hardly hold all that his fields have yielded.

Happily he looks around him, measuring the piled-up grain, and happiness fills his heart.

So nature honest toil rewards, she invokes it, smiles upon it, gladdens it with hope, lends it a willing hand, and guides it with all her might.

Hannah and Lucas

Von dir, o Fleiss, kommt alles Heil. Die Hütte, die uns schirmt, Die Wolle, die uns deckt, Die Speise, die uns nährt Ist deine Gab', ist dein Geschenk.

Hannah, Lucas and Simon

O Fleiss, o edler Fleiss, Von dir kommt alles Heil.

Hannah

Du flössest Tugend ein, Und rohe Sitten milderst du.

Lucas

Du wehrest Laster ab, Und reinigest der Menschen Herz.

Simon

Du stärkest Mut und Sinn Zum Guten und zu jeder Pflicht.

Hannah, Lucas and Simon

O Fleiss, o edler Fleiss, von dir Kommt alles, alles Heil.

Chorus

O Fleiss, o edler Fleiss, von dir Kommt alles, alles Heil.

Hannah, Lucas and Simon

Die Hütte, die uns schirmt, etc.

All

O Fleiss, o edler Fleiss, von dir, etc.

All benefits come from thee, oh toil. The cottage that shelters us, the wool that clothes us, the food that sustains us, all come from thee, they are thy gifts.

Oh toil, oh noble toil, all benefits come from thee.

Thou dost virtue instil, and makest rough-hewn manners gentle.

Thou dost ward off vice, and purify the heart of man.

Thou dost give us the courage and inclination to strive for goodness and perform our duty.

Oh toil, oh noble toil, from thee comes every benefit.

Oh toil, oh noble toil, from thee comes every benefit.

The cottage that shelters us, etc.

Oh toil, oh noble toil, etc.

21 RECITATIVE

Hannah

Seht, wie zum Haselbusche dort Die rasche Jugend eilt! An jedem Aste schwinget sich Der Kleinen lose Schar. Und der bewegten Staud' entstürzt Gleich Hagelschau'r die lock're Frucht.

Simon

Hier klimmt der junge Bau'r Den hohen Stamm entlang Die Leiter flink hinauf. Vom Wipfel, der ihn deckt, Sieht er sein Liebchen nah'n. Und ihrem Tritt entgegen Fliegt dann im trauten Scherze Die runde Nuss herab.

Lucas

Im Garten steh'n um jeden Baum Die Mädchen gross und klein, Dem Obste, das sie klauben. An frischer Farbe gleich.

22 DUET

Lucas

Ihr Schönen aus der Stadt, kommt her! Blickt an die Töchter der Natur. Die weder Putz noch Schminke ziert. Da seht, mein Hannchen, seht!

Ihr blüht Gesundheit auf den Wangen; Im Auge lacht Zufriedenheit,

See how impatiently the youngsters rush to the hazel-bush! Small boys swing on every single branch, and from the swaying bush the ripe fruit rains like hail.

The farmer's son is climbing nimbly up a ladder to the top of the tree. Hidden in the topmost branches, he sees his sweetheart drawing nigh, and, with a lover's sense of fun. throws the fat nuts down into her path.

Around every tree in the garden girls of all ages are gathered, their colour as fresh and rosy as the ripe fruit they pick.

You town-bred beauties, come and look! Look at these daughters of nature, unadorned by finery or paint. Just look at my Hannah!

The bloom of health is on her cheeks: joy sparkles in her eyes,

Und aus dem Munde spricht das Herz, Wenn sie mir Liebe schwört.

Hannah

Ihr Herrchen, süss und fein, bleibt weg! Hier schwinden eure Künste ganz, Und glatte Worte wirken nicht, Man gibt euch kein Gehör.

Nicht Gold, nicht Pracht kann uns verblenden, Ein redlich Herz ist, was uns rührt; Und meine Wünsche sind erfüllt, Wenn treu mir Lucas ist.

Lucas

Blätter fallen ab, Früchte welken hin, Tag und Jahr vergeh'n, Nur meine Liebe nicht.

Hannah

Schöner grünt das Blatt, Süsser schmeckt die Frucht, Heller glänzt der Tag, Wenn deine Liebe spricht.

Hannah and Lucas

Welch ein Glück ist treue Liebe! Uns're Herzen sind vereinet, Trennen kann sie Tod allein.

Lucas

Liebstes Hannchen!

Hannah

Bester Lucas!

and her heart speaks through her lips when she swears she loves me.

You mincing dandies, stay away! Here your airs and graces count for nothing, and smooth talk does no good: no-one will listen to you.

No gold, no gorgeousness can blind us, we are moved by an honest heart alone; and all my hopes will be fulfilled if Lucas is true to me.

Leaves can fall, fruit can decay, days and years can pass away, my love alone is changeless.

A leaf appears more lovely, fruit has a sweeter taste, the day is brighter than before when you speak of your love.

What happiness is true love! Our hearts are united, only death can divide us.

Dearest Hannah!

Peerless Lucas!

Hannah and Lucas

Lieben und geliebet werden Ist der Freuden höchster Gipfel, Ist des Lebens Wonn' und Glück!

To love and to be loved is the peak of happiness, the pride and joy of life!

Hannah

Bester Lucas!

Peerless Lucas!

Lucas

Liebstes Hannchen!

Dearest Hannah!

Hannah, Lucas

Lieben und geliebet werden, etc.

To love and to be loved, etc.

23 RECITATIVE

Simon

Nun zeiget das entblösste Feld Der ungebet'nen Gäste Zahl, Die an den Halmen Nahrung fand Und irrend jetzt sie weitersucht. Des kleinen Raubes klaget nicht Der Landmann, der ihn kaum bemerkt: Dem Übermasse wünscht er doch Nicht ausgestellt zu sein. Was ihn dagegen sichern mag, Sieht er als Wohltat an. Und willig fröhnt er dann zur Jagd, Die seinen guten Herrn ergötzt.

Now in the denuded fields uninvited guests are seen; they found food in the standing corn and still they forage for it. The labourer does not begrudge such pilfering, which he scarcely notices, but he does not want to show excessive laxity. Any means of protection he regards as beneficial, and happily sets off for the hunt, which pleases his good landlord.

24 ARIA

Simon

Seht auf die breiten Wiesen hin! Seht, wie der Hund im Grase streift! Am Boden suchet er die Spur Und geht ihr unablässig nach.

Jetzt aber reisst Begierd' ihn fort,
Er horcht auf Ruf und Stimme nicht mehr.
Er eilet zu haschen ... da stockt sein Lauf,
Und steht er unbewegt wie Stein.
Dem nahen Feinde zu entgehn,
Erhebt der scheue Vogel sich,
Doch rettet ihn nicht schneller Flug.
Es blitzt, es knallt, ihn erreichet das Blei,
Und wirft ihn tot aus der Luft herab.

Look at yonder open field!

See how the dog is prowling in the grass!

He seeks the scent upon the ground,
then follows it relentlessly.

Now, maddened by excitement, he is deaf to all commands.
He races towards his prey ... then stops and stands as motionless as a stone.
To escape his approaching foe, the timid bird flies up into the air, but swift flight cannot save him.
A flash, a bang, the bullet reaches him, and hurls him, dead, to the ground.

25 RECITATIVE

Lucas

Hier treibt ein dichter Kreis Die Hasen aus dem Lager auf. Von allen Seiten hingedrängt Hilft ihnen keine Flucht. Schon fallen sie, und liegen bald, In Reihen freudig hingezählt. Here the main body of the hunt chases the hares from their forms. Driven from all directions, they have no escape.

They fall, and soon are laid in rows and gleefully counted.

26 CHORUS

Farmers and Hunters

Hört! hört das laute Getön, Das dort im Walde klinget! Welch' ein lautes Getön Durchklingt den ganzen Wald! Hear, oh hear the clamour that echoes through yonder woods! What a clamour that is that echoes throughout the woods!

Es ist der gellenden Hörner Schall, Der gierigen Hunde Gebelle. Schon flieht der aufgesprengte Hirsch, Ihm rennen die Doggen und Reiter nach. Er flieht, er flieht! O wie er sich streckt! Ihm rennen die Doggen und Reiter nach. O wie er springt! O wie er streckt! O wie er sich streckt!

Da bricht er aus den Gesträuchen hervor Und läuft über Feld in das Dickicht hinein. Jetzt hat er die Hunde getäuscht, Zerstreuet schwärmen sie umher. Die Hunde sind zerstreut. Sie schwärmen hin und her. Tajo, tajo, tajo!

Der Jäger Ruf, der Hörner Klang Versammelt aufs neue sie. Ho, ho, ho! Tajo! Ho, ho! Mit doppeltem Eifer stürzet nun Der Haufe vereint auf die Fährte los. Tajo, tajo, tajo!

Von seinen Feinden eingeholt, An Mut und Kräften ganz erschöpft, Erlieget nun das schnelle Tier. Sein nahes Ende kündigt an Des tönenden Erzes Jubellied, Der freudigen Jäger Siegeslaut: Ha-la-li, ha-la-li, ha-la-li. Den Tod des Hirsches kündigt an Des tönenden Erzes Jubellied, etc.

It is the shrill cry of the horn, the baying of eager hounds. Now the stag leaps up and runs, followed by hounds and riders. He flees, he flees! Oh how he flies along! Hounds and riders follow him. Oh, how he leaps and bounds! Oh, how he runs for his life!

Now he bursts out of cover and races across the fields and into the thicket. Now he's outwitted the hounds: they scatter, run hither and thither. The hounds have scattered and are running hither and thither. Tally-ho, tally-ho, tally-ho!

The huntsman's voice and the horn rally the pack anew. Ho, ho, ho! Tally-ho! Ho, ho! With redoubled zeal the reunited pack sets off again. Tally-ho, tally-ho, tally-ho!

Surrounded by his enemies, his courage and his powers quite exhausted, the fleet-footed beast now sinks. His approaching death is heralded by the victory-call of the horn and the cries of the happy hunters: halloo, halloo, halloo! The death of the stag is heralded by the victory-call of the horn, etc.

27 RECITATIVE

Hannah

Am Rebenstocke blinket jetzt Die helle Traub' im vollen Safte, Und ruft dem Winzer freundlich zu, Dass er zu lesen sie nicht weile.

Simon

Schon werden Kuf' und Fass Zum Hügel hingebracht, Und aus den Hütten strömet Zum frohen Tagewerke Das munt're Volk herbei.

Hannah

Seht, wie den Berg hinan Von Menschen alles wimmelt! Hört, wie der Freudenton Von jeder Seit' erschallet!

Lucas

Die Arbeit fördert lachender Scherz, Vom Morgen bis zum Abend hin, Und dann erhebt der brausende Most Die Fröhlichkeit zum Lustgeschrei.

28 CHORUS

Chorus

Juh-he, juh-he! Der Wein ist da, Die Tonnen sind gefüllt, Nun lasst uns fröhlich sein, Und juh-he, juh-he juh! Aus vollem Halse schrei'n! Lasst uns trinken! Trinket Brüder, Upon the vine the grapes now glisten, bright and full of juice, inviting the grower pleasantly to pick them and tarry not.

Now are tub and barrel carried to the slopes, and from their shacks the pickers are trooping merrily to their agreeable day's work.

See, how the slopes up yonder are all alive with people!
Harken to the merry voices ringing on all sides!

The work is helped along by jokes from daybreak to sunset, and then the foaming grape-juice turns merriment to cries of joy.

Hurrah, hurrah! The wine is safe, the barrels have been filled, now let us be merry, and shout hurrah, hurrah with might and main!
Let us drink! Brothers, drink up,

Lasst uns fröhlich sein! Lasst uns singen! Singet alle, Lasst uns fröhlich sein!

Juh-he, juh-he juh! Es lebe der Wein! Es lebe das Land, wo er uns reift! Juh-he, juh! Es lebe der Wein! Es lebe das Fass, das ihn verwahrt! Juh-he, juh! Es lebe der Wein! Es lebe der Krug, woraus er fliesst! Juh-he, juh! Es lebe der Wein!, etc.

Kommt, ihr Brüder! Füllt die Kannen. Leert die Becher, lasst uns fröhlich sein! Hei-da, hei-da! Lasst uns fröhlich sein. Und juh-he, juh-he, juh! Aus vollem Halse schrei'n! luh-he, juh-he! Es lebe der Wein!

Nun tönen die Pfeifen Und wirbelt die Trommel. Hier kreischet die Fiedel. Da schnarret die Leier. Und dudelt der Bock. Schon hüpfen die Kleinen Und springen die Knaben; Dort fliegen die Mädchen Im Arme der Bursche Den ländlichen Reih'n! Hei-sa! Hop-sa! Lasst uns hüpfen!

Ihr Brüder kommt! Hei-sa! Hop-sa! Lasst uns springen! Die Kannen füllt, die Kannen füllt! Hei-sa! Hop-sa! Lasst uns tanzen! Die Becher leert, die Becher leert! Hei-da, hei-da! Lasst uns fröhlich sein! let us all be merry! Let us sing! Everyone sing, and be merry!

Hurrah, hurrah, hurrah for wine! Hurrah for the land that produces it! Hurrah, hurrah, hurrah for wine! Hurrah for the barrel that holds it! Hurrah, hurrah, hurrah for wine! Hurrah for the jug from which it flows! Hurrah, hurrah for wine!, etc.

Come, my friends, fill your jugs, empty your beakers, let's be merry! Heigh-ho, heigh-ho! Let's be merry, and sing hurrah, hurrah with might and main! Hurrah, hurrah, hurrah for wine!

Now pipes are piping, drums are beating. The fiddle is scraping, the hurdy-gurdy twanging, the bagpipes droning. The little children are skipping, the boys are jumping; the lasses fly round. arm in arm with the lads. dancing a country reel! One-two, one-two! Everyone hop!

Come on, my friends! One-two, one-two! Everyone jump! Fill your jugs, fill your jugs! One-two, one-two! Everyone dance! Drain your beakers, drain your beakers! Heigh-ho, heigh-ho! Let's be merry!

Hei-da! Und juh-he, juh-he, juh! Aus vollem Halse schrei'n!

Jauchzet, lärmet! Juh-he, juh-he, juh! Juh-he, juh! Springet, tanzet! Hei-sa, hop-sa! Lachet, singet, Jauchzet, singet! Hei-sa, hei-sa, hei! Nun fassen wir den letzten Krug, Hei-sa, hop-sa, hei-sa! Und singen dann im vollen Chor Dem freudenreichen Rebensaft! Hei-sa, hei! Juh-he, juh!

Es lebe der Wein, der edle Wein,
Der Grillen und Harm verscheucht!
Sein Lob ertöne laut und hoch
In tausendfachen Jubelschall!
Hei-da, lasst uns fröhlich sein,
Und juh-he, juh-he, juh!
Aus vollem Halse schrei'n!
Juh, juh!

Shout heigh-ho and shout hurrah, shout with might and main!

Cheer, yell! Hurrah, hurrah!
Hurrah, hurrah! Leap and dance!
One-two, one-two! Laugh, sing,
cheer and sing! Hip-hip-hip-hurray!
Now let's claim our final jug,
hip-hip-hip-hurray!
And then sing all together
of the grape that makes us merry!
Hip-hip-hurrah! Hurray!

Hurrah for wine, for the noble wine in which we drown our sorrows!

May its praises be sung far and wide in thousandfold rejoicing!

Heigh-ho, let's be merry, and shout hurrah, hip-hip-hurrah with might and main!

Hurrah!

PART FOUR: WINTER

29 INTRODUCTION AND RECITATIVE

The Introduction paints the thick fogs at the beginning of winter.

Simon

Nun senket sich das blasse Jahr, Und fallen Dünste kalt herab. Die Berg' umhüllt ein grauer Dampf, Der endlich auch die Flächen drückt, Und am Mittage selbst Der Sonne matten Strahl verschlingt.

Hannah

Aus Lapplands Höhlen schreitet her Der stürmisch düst're Winter jetzt. Vor seinem Tritt erstarrt In banger Stille die Natur.

30 CAVATINA

Hannah

Licht und Leben sind geschwächet, Wärm' und Freude sind verschwunden. Unmutsvollen Tagen folget Schwarzer Nächte lange Dauer.

31 RECITATIVE

Lucas

Gefesselt steht der breite See. Gehemmt in seinem Laufe der Strom. Im Sturze vom türmenden Felsen hängt Now the outworn year is dying and chilly fogs descend. The mountains are shrouded in grey mist that reaches at last into the vales and, even at midday, hides the sun's pale beams.

From Lapland's caverns stalks the sombre, stormy winter now. Before his tread all nature stands in frozen, frightened silence.

Light and life are now enfeebled, warmth and joy have disappeared. III-humoured days are followed by long dark nights.

The lake's expanse is gripped in ice, the current of the stream is stemmed. Suspended from the towering cliffs,

Gestockt und stumm der Wasserfall. Im dürren Haine tönt kein Laut. Die Felder deckt, die Täler füllt Ein' ungeheure Flockenlast. Der Erde Bild ist nun ein Grab, Wo Kraft und Reiz erstorben liegt, Wo Leichenfarbe traurig herrscht, Und wo dem Blicke weit umher Nur öde Wüstenei sich zeigt.

32 ARIA

Lucas

Hier steht der Wand'rer nun, Verwirrt uns zweifelhaft, Wohin den Schritt er lenken soll. Vergebens suchet er den Weg, Ihn leitet weder Pfad noch Spur.

Vergebens strenget er sich an, Und watet durch den tiefen Schnee; Er find't sich immer mehr verirrt.

Jetzt sinket ihm der Mut,
Und Angst beklemmt sein Herz,
Da er den Tag sich neigen sieht,
Und Müdigkeit und Frost
Ihm alle Glieder lähmt.
Jetzt sinket ihm der Mut,
Und Angst beklemmt sein Herz,
Doch plötzlich trifft sein spähend Aug
Der Schimmer eines nahen Lichts.

the waterfall hangs motionless and silent. In the leafless woods no sound is heard. A monstrous covering of snow blankets the fields and fills the vales. Earth's aspect is that of a tomb, where strength and grace lie dead, where sad corpse-colours predominate, and where, on every side, the gaze falls only upon barren wasteland.

Here stands a traveller now bewildered and perplexed, not knowing which way to turn. In vain he seeks the road, but finds neither path nor track.

Vainly he tries to struggle, and wades through the deep snow; only to find himself more lost than ever.

Now his courage ebbs away, his heart is gripped by the fear of seeing daylight disappear and being paralysed by weariness and cold.

Now his courage ebbs away, his heart is gripped by fear, but suddenly his eye is caught by the glimmer of a light nearby.

Da lebt er wieder auf. Vor Freuden pocht sein Herz. Er geht, er eilt der Hütte zu, Wo starr und matt er Labung hofft. Now he breathes again, his heart throbs with joy. He runs towards the cottage where, cold and tired, he hopes to find refreshment.

33 RECITATIVE

Lucas

Sowie er naht, schallt in sein Ohr. Durch heulende Winde nur erst gestreckt, Heller Stimmen lauter Klang.

Hannah

Die warme Stube zeigt ihm dann Des Dörfchens Nachbarschaft, Vereint im trauten Kreise. Den Abend zu verkürzen Mit leichter Arbeit und Gespräch.

Simon

Am Ofen schwätzen hier Von ihrer Jugendzeit die Väter, Zu Körb' und Reusen flicht die Weidengert', Und Netze strickt der Söhne Munt'rer Haufe dort. Am Rocken spinnen die Mütter, Am laufenden Rade die Töchter: Und ihren Fleiss belebt Ein ungekünstelt frohes Lied.

As he draws nigh, he catches, borne on the howling wind, the sound of voices bright and clear.

The warm room soon reveals the village's inhabitants gathered sociably to while away the evening with light tasks and chatter.

Fathers, sitting by the stove, natter about their youth while willow twigs are plaited into baskets, and their sons, in a jolly group, are making nets. Mothers are spinning with distaffs, their daughters with the spinning wheel; and their toil is enlivened by an artless, happy song.

34 SOLO SONG AND CHORUS - THE SPINNING SONG

Women

Knurre, schnurre, Rädchen, schnurre!

Purring, whirring, work, my little wheel!

Hannah

Drille, Rädchen, lang und fein, Drille fein ein Fädelein, Mir zum Busenschleier. Twist long and fine, my little wheel, twist a fine, neat thread to make a kerchief for my breast.

Women

Knurre, schnurre, Rädchen, schnurre!

Purring, whirring, work, my little wheel!

Hannah

Weber, webe zart und fein, Webe fein das Schleierlein Mir zur Kirmessfeier. Shuttle, weave both soft and fine, finely weave the kerchief I shall wear at Easter.

Women

Knurre, schnurre, Rädchen, schnurre!

Purring, whirring, work, my little wheel!

Hannah

Aussen blank und innen rein Muss des Mädchens Busen sein, Wohl deckt ihn der Schleier. Outwardly bright and inwardly pure will the breast of a maiden be when her kerchief is becoming.

Women

Knurre, schnurre, Rädchen, schnurre!

Purring, whirring, work, my little wheel!

Hannah

Aussen blank und innen rein, Fleissig, fromm und sittsam sein, Locket wack're Freier. Fair without and pure within, industrious, pious and modest be, to attract a worthy suitor.

Chorus

Aussen blank und innen rein, etc.

Fair without and pure within, etc.

35 RECITATIVE

Lucas

Abgesponnen ist der Flachs, Nun steh'n die Räder still. Da wird der Kreis verengt, Und von dem Männervolk umringt, Zu horchen auf die neue Mär. Die Hannah jetzt erzählen wird.

The flax has all been spun, and now the wheel stands silent. The circle has drawn closer and the menfolk gather round it to listen to the latest story Hannah has to tell.

36 SOLO SONG WITH CHORUS

Hannah

Ein Mädchen, das auf Ehre hielt. Liebt' einst ein Edelmann. Da er schon längst nach ihr gezielt, Traf er allein sie an. Er stieg sogleich vom Pferd und sprach: Komm, küsse deinen Herrn! Sie rief vor Angst und Schrecken: Ach! Ach ja, von Herzen gern.

Chorus

Ei, ei, warum nicht nein?

Hannah

Sei ruhig, sprach er, liebes Kind, Und schenke mir dein Herz! Denn meine Lieb' ist treu gesinnt, Nicht Leichtsinn oder Scherz. Dich mach' ich glücklich, nimm dies Geld, Den Ring, die gold'ne Uhr, Und hab ich sonst, was dir gefällt, O sag's und fod're nur.

A nobleman that once did love a maid who held her honour dear. on finding her alone at last set about wooing her. Dismounting from his horse, he said: Come, kiss your lord, my dear! Alarmed and frightened, she cried out: Oh! Oh yes, with all my heart!

Oh, why did she not say no?

Be not alarmed, dear child, he said, but give your heart to me, for my love is sincerely meant, I do not trifle or jest. I'll make you happy, take this gold, this ring, this golden watch, and if there is anything else you'd like you only have to tell me.

Chorus

Ei, ei, das klingt recht fein.

Hannah

Nein, sagt sie, das wär' viel gewagt, Mein Bruder möcht' es sehn, Un wenn er's meinem Vater sagt, Wie wird mir's dann ergehn! Er ackert uns hier allzunah, Sonst könnt' es wohl geschehn. Schaut nur, von jenem Hügel da, Könnt' Ihr ihn ackern sehn.

Chorus

Ho, ho, was soll das sein?

Hannah

Indem der Junker geht und sieht,
Schwingt sich das lose Kind
Auf seinen Rappen und entflieht
Geschwinder als der Wind.
Lebt wohl, rief sie, mein gnäd'ger Herr,
So räch' ich meine Schmach!
Ganz eingewurzelt stehet er
Und gafft ihr staunend nach.

Chorus

Ha, ha, ha, ha, das war recht fein, Das war recht fein, ha, ha, etc.

37 RECITATIVE

Simon

Vom dürren Osten Dringt ein scharfer Eishauch jetzt hervor.

Aha, that sounds too smooth!

Oh no, she said, you are too bold, my brother might have seen us, and if he tells my father, I don't know what would happen! He's ploughing in a nearby field, he could be watching us. Just go and look, from yonder hill you might see him ploughing.

Ho ho, now what will happen?

While the squire went off to look, the clever girl did leap upon his black horse, and flew off as swiftly as the wind.
Farewell, she cried, my gracious lord, so I avenge my shame!

Quite rooted to the spot, he stood gaping after her.

Ha, ha, ha, she did do well, she did do well, ha, ha, etc.

Now from the arid east a biting, icy breath is blowing.

39

Schneidend fährt er durch die Luft, Verzehret jeden Dunst Und hascht des Tieres Odem selbst. Des grimmigen Tyranns, Des Winters Sieg ist nun vollbracht, Und stummer Schrecken drückt Den ganzen Umfang der Natur.

It slices through the air consuming the very mists and even catching at the cattle's breath. The dominance of winter, that dread tyrant, is complete, and all the natural world is mute with terror.

38 ARIA AND RECITATIVE

Simon

Erblicke hier, betörter Mensch, Erblicke deines Lebens Bild! Verblühet ist dein kurzer Lenz, Erschöpfet deines Sommers Kraft. Schon welkt dein Herbst dem Alter zu, Schon naht der bleiche Winter sich Und zeiget dir das off'ne Grab.

Wo sind sie nun, die hoh'n Entwürfe, Die Hoffnungen von Glück, Die Sucht nach eitlem Ruhme, Der Sorgen schwere Last? Wo sind sie nun, die Wonnetage, Verschwelgt in Üppigkeit?

Und wo die frohen Nächte, Im Taumel durchgewacht? Wo sind sie nun? Wo? Verschwunden sind sie, wie ein Traum. Nur Tugend bleibt.

Sie bleibt allein Und leitet uns unwandelbar Durch Zeit und Jahreswechsel, Look on this, deluded Man, see here an image of your life!
The blooms of your brief spring are over, the power of your summer is exhausted. Your autumn soon fades into old age, soon comes the pallid winter, pointing to an open grave.

Where are they now, your lofty plans, your hopes of happiness, your search for empty fame, the cares that burdened you?
Where are they now, the golden days squandered in self-indulgence?

And where are the merry nights of drunken revelry?
Where are they now? Where?
All have vanished like a dream.
Virtue alone remains.

It survives alone and leads us, undeviatingly through time and the rolling years,

Durch Jammer oder Freude Bis zu dem höchsten Ziele hin. through sorrow and joy to the highest goal.

39 TRIO AND DOUBLE CHORUS

Simon

Dann bricht der grosse Morgen an, Der Allmacht zweites Wort erweckt Zum neuen Dasein uns, Von Pein und Tod auf immer frei.

Lucas and Simon

Die Himmelspforten öffnen sich, Der heil'ge Berg erscheint. Ihn krönt des Herren Zelt, Wo Ruh' und Friede thront.

Chorus I

Wer darf durch diese Pforten geh'n?

Hannah, Lucas and Simon

Der Arges mied und Gutes tat.

Chorus 2

Wer darf besteigen diesen Berg?

Hannah, Lucas and Simon

Von dessen Lippen Wahrheit floss.

Chorus I

Wer darf in diesem Zelte wohnen?

Hannah, Lucas and Simon

Der Armen und Bedrängten half.

Then the greatest dawn doth break, and the Almighty's second word awakes us to new life, freed forever from pain and death.

The gates of heaven open wide, the holy Mount appears, crowned by the tabernacle of the Lord, where peace and joy reign supreme.

Who may enter these portals?

He who shunned evil and did good.

Who may ascend this mount?

He who has spoken the truth.

Who may dwell in this tabernacle?

He who helped the poor and needy.

Chorus 2

Wer wird den Frieden dort geniessen?

Who shall taste of these joys?

Hannah, Lucas and Simon

Der Schutz und Recht der Unschuld gab.

He who protected the innocent.

Chorus I

O seht! Der grosse Morgen naht!

Oh see, the great dawn approaches!

Chorus 2

O seht! Er leuchtet schon!

Oh see, it gleams already!

Chorus I and 2

Die Himmelspforten öffnen sich, Der heil'ge Berg erscheint. Vorüber sind, verbrauset sind Die leidenvollen Tage, Des Lebens Winterstürme. Ein ew'ger Frühling herrscht, Und grenzenlose Seligkeit Wird der Gerechten Lohn. Heaven's portals open, the holy mount appears. Finished, their racket silenced, are the sorrow-laden days, the winter-storms of life. An eternal spring now reigns, and infinite blessedness rewards the righteous.

Hannah, Lucas and Simon

Auch uns werd' einst ein solcher Lohn! Lasst uns wirken, lasst uns streben! May such a reward one day be ours! Let us work and strive for it!

Chorus I and 2

Lasst uns kämpfen! Lasst uns harren, Zu erringen diesen Preis! Uns leite deine Hand, o Gott! Verleih uns Stärk' und Mut. Dann singen wir, dann geh'n wir ein In deines Reiches Herrlichkeit. Amen. Let's fight the good fight, hoping that this prize will be ours!
Thy hand, oh God, shall guide us.
Give us strength and courage.
Then shall we sing, then shall we enter the kingdom of thy glory. Amen.

Text after 'The Seasons' by James Thomson (1700–48), arranged by Gottfried van Swieten (1733–1803)

Translation © Avril Bardoni

FURTHER LISTENING & READING

FURTHER LISTENING

In Britain, both in the concert hall and on disc, Haydn's The Seasons has always lagged behind The Creation in popularity and this is reflected in the current lists. The work's recorded history begins with Clemens Krauss and Vienna State Opera forces battling wartime conditions and poor sonics in 1942 (Preiser 93053). Sir Thomas Beecham is affectionate enough but his choir is surprisingly slack and his tendency to view the text as a mere starting point not at all what we expect today (EMI 586 1182). Two versions from the late 1960s have stood the test of time. Though some have excoriated his reading as laboured and marmoreal, Karl Böhm enjoys 'classic' status, with the Vienna Symphony Orchestra and big-name soloists including Gundula Janowitz at her very best (DG 457 7132). Nikolaus Harnoncourt's live relay, featuring the same orchestra 20 years on, strikes some as unduly cerebral but he introduces the rhythmic definition and bold contrasts these earlier performances so often lack (Warner 2564-62086-2). That said, for those willing to live with an English translation of van Swieten's text, the 1968 set from Colin Davis and the BBC SO sounds fresher and more naturally paced than most (Philips 464 0342).

Period-instrument devotees previously content with either Sir John Eliot Gardiner's Monteverdi Choir and English Baroque Soloists (Archiv 431 8182) or Sigiswald Kuijken's Flanders Opera Choir and La Petite Bande (Virgin 561 5642), now have an even more exuberant, sonically superior option in René Jacobs's RIAS Chamber Choir and Freiburg Baroque Orchestra (Harmonia Mundi HMC 901829–30 or HMC 801829–30 for the hybrid SACD).

The discography of the Handel and Haydn Society of Boston includes a particularly memorable disc, directed by Christopher Hogwood, of Haydn cantatas and arias featuring soprano Arleen Auger (Avie AV 2066).

FURTHER READING

The **Haydn** library is dominated by H. C. Robbins Landon whose definitive study, *Haydn: Chronicle and Works*, is published in five massive volumes, the fourth being *Haydn:The Years of 'The Creation' 1796–1800* (Thames & Hudson). A currently elusive one-volume distillation, *Haydn: His Life and Music* (Thames & Hudson), was co-authored by David Wyn Jones, who has himself edited a large A–Z dictionary of all things Haydnesque in the Oxford Composer Companions series (OUP). James Webster and Georg Feder are the authors of *The New Grove Haydn* (OUP), a slim composer biography spun off from the second edition of *The New Grove*. Edited by Caryl Clark, *The Cambridge Companion to Haydn* (CUP) offers an up-to-date, multi-authored survey of the man, the oeuvre and its reception history.

Compiled by David Gutman

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PROM 17 WEDNESDAY 25 JULY 10.00pm-c11.15pm

Hummel Alma virgo

SchubertMass in E flat major, D950

Susan Gritton soprano
Pamela Helen Stephen
mezzo-soprano
Mark Padmore tenor
lames Gilchrist tenor

Collegium Musicum 90
Richard Hickox conductor

Matthew Rose bass

PROM 46 SATURDAY 18 AUGUST 6.30pm-c9.00pm

ElgarThe Apostles

Amanda Roocroft soprano
Catherine Wyn-Rogers
mezzo-soprano
Anthony Dean Griffey ten

Anthony Dean Griffey tenor Alan Opie baritone James Rutherford bass-baritone Peter Rose bass

City of Birmingham Symphony Chorus City of Birmingham Symphony Orchestra Sakari Oramo conductor PROM 54 FRIDAY 24 AUGUST 10.00pm-c11.25pm

Haydn Symphony No. 102 in B flat major

Ligeti Études for solo piano – selection

Beethoven Piano Concerto No. 2 in B flat major

Mahler Chamber Orchestra Pierre-Laurent Aimard piano/conductor



ARTIST BIOGRAPHIES



Sir Roger Norrington conductor

Sir Roger Norrington comes from a musical and academic family in Oxford, and played the violin and sang from an early age. He went to Westminster School, and read English Literature at Cambridge University, where he was a choral scholar. In 1962 he founded the Schütz Choir, with which he made many

recordings. In 1969 Roger Norrington became Music Director of Kent Opera, conducting more than 400 performances of 40 different operas over a period of 15 years.

In 1978 he founded the London Classical Players in order to research original-instrument performance from 1750 to 1900. The orchestra has recorded works from Haydn and Mozart to Wagner and Bruckner. He has also been Chief Conductor of the Bournemouth Sinfonietta, Music Director of the Orchestra of St Luke's in New York and Associate Principal Guest Conductor of the London Philharmonic Orchestra.

As a guest conductor he has worked with the Royal Opera, Covent Garden, and English National Opera, with the BBC Symphony and Philharmonia orchestras, and abroad with the Berlin Philharmonic, Vienna Philharmonic and Royal Concertgebouw orchestras, the Orchestre de Paris, and many of the major American orchestras. Since 1998 he has been Chief Conductor of the Stuttgart Radio Symphony Orchestra and of the Camerata Salzburg. With both ensembles he has established a historically aware approach. Among many honours, he was appointed CBE in 1990 and knighted in 1997.



James Gilchrist tenor

James Gilchrist began his working life as a doctor, and turned to a full-time music career in 1996.

His concert appearances have included Britten's Serenade for Tenor, Horn and Strings with the Manchester Camerata and the Northern Sinfonia, Haydn's The Seasons with

the Saint Louis Symphony Orchestra, Elgar's *The Dream of Gerontius* with the Scottish Chamber Orchestra, Mozart's Requiem with the Seattle Symphony Orchestra, Tippett's *The Knot Garden* with the BBC Symphony Orchestra under Sir Andrew Davis, and Bach's *Christmas Oratorio* with the Zurich Tonhalle Orchestra conducted by Ton Koopman.

Among his many recordings are the title-role of Britten's Albert Herring with the City of London Sinfonia under Richard Hickox, and Bach's St Matthew Passion with the Gabrieli Consort under Paul McCreesh. Collaborating with Sir John Eliot Gardiner, Ton Koopman and Masaaki Suzuki, he has recorded cantatas by Rameau and Bach with the Monteverdi Choir, Amsterdam Baroque, and Bach Collegium Japan. His discography also includes songs by Grainger and Finzi, plus Elizabethan lute songs with Matthew Wadsworth.

James Gilchrist's recent engagements include the St Matthew Passion at the Amsterdam Concertgebouw, Belshazzar with the Philharmonia Baroque Orchestra, and The Dream of Gerontius with the Philharmonia Orchestra. His latest recording, featuring Vaughan Williams's On Wenlock Edge with Anna Tilbrook and the Fitzwilliam Quartet, was released last month.



Ionathan Lemalu bass-baritone

Jonathan Lemalu, a New Zealand-born Samoan, was joint winner of the 2002 Kathleen Ferrier Award and the recipient of the 2002 Royal Philharmonic Society Award for Young Artist of the Year.

He has performed at the Tanglewood, Ravinia and Edinburgh festivals with the

Boston and Chicago Symphony orchestras conducted by James Conlon, Donald Runnicles and Sir Charles Mackerras. In previous BBC Proms he has appeared with the Hallé Orchestra and the New Zealand Symphony Orchestra.

Concert engagements include Mendelssohn's Elijah with the Netherlands Philharmonic Orchestra, Mozart arias with the Salzburg Camerata, Handel's Messiah with the New York Philharmonic and The Damnation of Faust and Peter Grimes with the London Symphony Orchestra. Other performances include the world premiere of John Harbison's Requiem with the Boston Symphony Orchestra. He regularly appears as a recitalist throughout Europe, North America and Australasia.

His operatic roles with English National Opera, Glyndebourne Festival Opera, Bavarian State Opera, Hamburg Opera, Opera Australia, Metropolitan Opera, New York, Lyric Opera of Chicago and the Royal Opera, Covent Garden include Figaro and Don Basilio (Barber of Seville), Papageno (The Magic Flute), Zoroastro (Orlando), Colline (La bohème), the title-roles in Saul and The Marriage of Figaro, Argante (Rinaldo), Leporello and Masetto (Don Giovanni).

Jonathan Lemalu's future operatic engagements include Rodomonte in Haydn's Orlando paladino, and Papageno for the Theater an der Wien.



Sally Matthews soprano

After winning the 1999 Kathleen Ferrier Award, Sally Matthews completed the Opera Course at the Guildhall School of Music and Drama, and in January 2001 made her debut at the Royal Opera House, Covent Garden, as Nannetta (Falstaff) under Bernard Haitink, where she has since sung a number of roles,

including Pamina and Sifare. Her debut with the Bavarian State Opera was in the title-role of Cavalli's La Calisto.

Current and future operatic engagements include Fiordiligi in a new production of Così fan tutte for Netherlands Opera, the titlerole in Rusalka for Opera Australia, Alice in Unsuk Chin's Alice in Wonderland for the Bavarian State Opera, Anne Trulove (The Rake's Progress), Fiordiligi and Calisto for the Royal Opera, Covent Garden, Blanche in Poulenc's Dialogue of the Carmelites at the Theatre an der Wien, and the Countess in The Marriage of Figaro at La Monnaie, Brussels.

Sally Matthews performs regularly with London's principal orchestras, as well as the BBC Philharmonic and Scottish Chamber Orchestra. Conductors with whom she collaborates include Seiji Ozawa, Sir Colin Davis, Kent Nagano, Ilan Volkov, Richard Hickox, Michael Tilson Thomas, Daniel Harding and Joseph Swensen.

Her debut with the Berlin Philharmonic Orchestra under Sir Simon Rattle, singing Carmina burana, has recently been released on CD. Other recent and future concert appearances include Mahler's Symphonies Nos 2 and 4, Schumann's Das Paradies und die Peri and Haydn's Creation.

She has recently appeared in recital at London's Wigmore Hall and next year she will make her recital debut at the Amsterdam Concertgebouw.

ORCHESTRA & CHOIR BIOGRAPHY

Handel and Haydn Society

Celebrating its 193rd season this autumn, the Handel and Haydn Society is a chorus and period-instrument orchestra internationally known for 'infusing the music of the past with pure headlong energy' (Boston Globe).

Under the leadership of its Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn and Conductor Laureate Christopher Hogwood, the Society offers historically informed programmes of music from the Baroque and Classical eras.

Founded in 1815, the Society is among the oldest continuously performing arts organisations in the USA. From its earliest years it proved innovative, giving the US premieres of Handel's Messiah, Haydn's The Creation and Verdi's Requiem.

Recent seasons have featured a series of staged operas and programmes with dance, including a co-production with English National Opera of Monteverdi's *Orfeo*.

The Handel and Haydn Society has made numerous recordings, including the Grammy Award-winning CD of Sir John Tavener's Lamentations and Praises and the best-selling PEACE. Each year, the Society's educational outreach programme provides the opportunity for more than 10,000 schoolchildren to learn about and perform classical music.

Artistic Advisor

Sir Roger Norrington

Principal Conductor Grant Llewellyn

Conductor Laureate Christopher Hogwood

First Violins

Margaret Faultless
Guest Leader

Clayton Hoener
Christina Day Martinson
Guiomar Turgeon
Lisa Brooke
Jenny Godson
Barbara Englesberg
Miranda Fulleylove
Jill Samuel
Krista Buckland Reisner

Second Violins

Julie Leven *
Abigail Karr
Dianne Pettipaw
Anne-Marie Chubet
Lena Wong
Andrew Roberts
Julia McKenzie
Roy Mowatt
Katherine Winterstein
lennifer Schiller

Violas

David Miller *
Jennifer Stirling
Christof Huebner
Anne Black
Barbara Wright
Jan Schlapp
Susan Seeber
Nicholas Logie

Cellos

Reinmar Seidler *
Sarah Freiberg
Guy Fishman
Marc Moskovitz
Jonathan Manson
Helen Verney

Double Basses

Robert Nairn *
Anne Trout
Karen Pandolfi
Cecelia Bruggemeyer

Flutes

Sandra Miller * Wendy Rolfe

Oboes

Stephen Hammer *
Kathleen Staten

Clarinets

Eric Hoeprich *
Diane Heffner

Bassoons

Andrew Schwartz *
Charles Kaufmann

Contra-bassoon David Chatterton

Horns

Richard Menaul *
John Boden
Roger Montgomery
Martin Lawrence

Trumpets

Bruce Hall * Jesse Levine Paul Perfetti

Trombones

Robert Couture * Hans Bohn Brian Kay

Timpani

John Grimes

Percussion

Benedict Hoffnung Nicholas Ormrod

Fortepiano John Finney

* Principal

Altos

Karen S. Bell Katharine Emory Carola Emrich-Fisher Silvia Irving Joyce Jarvis Deborah Cundey Owen Susan Byers Paxson Letitia Stevens Susan Trout Mary Ann Valaitis

Tenors

lames DeSelms Thomas Gregg Stuart M. Grey Daniel Hershey Murray Kidd Vernon Kirk Randy McGee Norbert Meyn Ben Olden

Basses

Ionathan Barnhart Peter Gibson Herman Hildebrand Kyle Hoepner Brett Johnson Matthew Murphy Alexander Prokhorov Clifford Rust Philip Tebb Dana Whiteside

The list of orchestral players and singers was correct at the time of going to press

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TUESDAY 24 JULY

2.15PM REPEAT BROADCAST

BBC Radio 3 repeat of Prom 8 ARVO PÄRT, RAKHMANINOV, GLIÈRE Nelson Goerner, BBC Philharmonic,

5.30PM PRE-PROM TALK (RAH)

discusses the composer's fascination with

7.00PM PROM 15

VERDI Macbeth (1865 revision with final scene from original 1847 version) Sylvie Valayre Lody Macbeth Andrzej Dobber Macbeth Stanislav Shvets Banquo Peter Auty Macduff Bryan Griffin Malcolm Richard Mosley-Evans Doctor/Servant/Herald Svetlana Sozdateleva Lady-in-waiting Douglas Rice-Bowen Assassin Julie Pasturaud A Lady Glyndebourne Chorus London Philharmonic Orchestra Vladimir Jurowski conductor

BBC Radio 3 Live relay

WEDNESDAY 25 JULY

2.30PM REPEAT BROADCAST

BBC Radio 3 repeat of Prom 9 HENRI DUTILLEUX, RAVEL, BERLIOZ Roger Muraro, Choristers from Eton College

Chapel Choir, BBC National Orchestra of Wales, Thierry Fischer

7.00PM PROM 16

BEETHOVEN Overture 'Leonore' No. 3 **BARBER** Violin Concerto PROMS FIRSTS LIK PREMIERE 1944 **COPLAND** Symphony No. 3 PROMS FIRSTS UK PREMIERE 1956 lames Ehnes violin

Bournemouth Symphony Orchestra Marin Alsop conductor

BBC Radio 3 Live relay Repeat broadcast Monday 30 July at 2.00pm

10.00PM PROM 17

HUMMEL Alma virgo **SCHUBERT** Mass in E flat major, D950 Susan Gritton sobrano Pamela Helen Stephen mezzo-sobrano Mark Padmore tenor lames Gilchrist tenor Matthew Rose bass Collegium Musicum 90 Richard Hickox conductor

BBC Radio 3 Live relay

THURSDAY 26 JULY

2.30PM REPEAT BROADCAST

BBC Radio 3 repeat of Promili **DEBUSSY, SAINT-SAËNS, FAURÉ**

Steven Isserlis, William Dutton, Russell Braun, National Youth Choir of Wales, BBC National Chorus of Wales, BBC National Orchestra of Wales. Thierry Fischer

6.00PM PRE-PROM TALK (RGS)

Nicholas Kenyon in conversation with Jenny Doctor and David Wright about the history of the Proms

7.30PM PROM 18

DELIUS A Song of Summer TIPPETT Triple Concerto

PROMS FIRSTS WORLD PREMIERE 1980

VAUGHAN WILLIAMS Symphony No. 5 PROMS FIRSTS WORLD PREMIERE 1943

Daniel Hope violin Philip Dukes viola Christian Poltéra cello **BBC Symphony Orchestra** Sir Andrew Davis conductor

BBC Radio 3 Live relay Repeat broadcast Tuesday 31 July at 2.00pm **BBC World Service**

Highlights Saturday 28 July at 10.00pm More details on bbcworldservice.com

FRIDAY 27 JULY

2.10PM REPEAT BROADCAST

BBC Radio 3 repeat of Prom 13 **BRETT DEAN, BEETHOVEN**

Gondwana Voices, BBC Symphony Chorus, BBC Symphony Orchestra, David Robertson

6.00PM PRE-PROM TALK (RGS)

Mervyn Cooke, Head of Music at Nottingham University, talks about Britten and Auden

7.30PM PROM 19

R. STRAUSS Macbeth **BRITTEN** Our Hunting Fathers **NIELSEN** Symphony No. 4, 'The Inextinguishable' Lisa Milne sobrano

Hallé

Mark Elder conductor

BBC Radio 3 Live relay Repeat broadcast Wednesday | August at 2.00pm

CH: Cadogan Hall

PCM: Proms Chamber Music PSM: Proms Saturday Matinee RAH: Royal Albert Hall RCA: Royal College of Art RGS: Royal Geographical Society

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SATURDAY 28 JULY

10.00AM BRASS MASSIVE (RCM)

12.00 NOON REPEAT BROADCAST

BBC Radio 3 repeat of PCM 2 **MOZART, AARON JAY KERNIS, ELGAR** lames Ehnes, Eduard Laurel

2.00PM PROM 20

IUDITH BINGHAM* (BBC commission: world premiere), MONTEVERDI, G. GABRIELI. **GRILLO, VAUGHAN WILLIAMS, HANS** WERNER HENZE, HEATON, WILBY, **ELGAR. MUSORGSKY**†

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BBC Radio 3 Live relay **BBC World Service**

Highlights Saturday 4 August at 10.00pm More details on bbcworldservice.com

7.30PM PROM 21

JUDITH BINGHAM*, SCHUMANN, HK GRUBER*, PETER WIEGOLD

(BBC commission: 2nd performance), JANÁČEK David Pyatt, Michael Thompson, Martin Owen, Cormac Ó hAodáin horns Håkan Hardenberger, trumpet • Fanfare Trumpets of the Band of the Coldstream Guards • Musicians from Uzbekistan • Massed brass players from the RNCM, Birmingham Conservatoire, London and South East England • BBC Philharmonic • Sir Charles Mackerras conductor · André de Ridder conductor* • †Peter Wiegold

BBC Radio 3 Live relay Repeat broadcast Thursday 2 August at 2.00pm

SUNDAY 29 JULY

2.00PM PROMS FILM (RGS)

Grigori Kozintsev's King Lear introduced by Samuel West (subject to availability)

6.30PM PROM 22

FAURÉ Shylock – excerpts BERLIOZ Les nuits d'été **BIZET** L'Arlésienne – incidental music Anne Sofie von Otter mezzo-soprano Orchestra and Choir of Les Musiciens du Louvre-Grenoble Marc Minkowski conductor

BBC Radio 3 Live relay Repeat broadcast Friday 3 August at 2.00pm **BBC Television** Deferred relay on BBC FOUR at 7,30pm

MONDAY 30 JULY

1.00PM PCM 3 (CH)

VAUGHAN WILLIAMS

Willow Song; O Mistress Mine; Come Away,

BRITTEN Chorale after an Old French Carol: Shepherd's Carol

SIR JOHN TAVENER The Tyger; The Lamb and works by Bo Holten, Jaakko Mantyjärvi and Frank Martin

Polyphony

Stephen Layton conductor

BBC Radio 3 Live relay Repeat broadcast Saturday 4 August at 2.00pm

2.00PM REPEAT BROADCAST

BBC Radio 3 repeat of Prom 16 BEETHOVEN, BARBER, COPLAND James Ehnes, Bournemouth Symphony Orchestra, Marin Alsop

2.15PM THE ADVERB (CH)

Poetry and prose in performance

BBC Radio 3 Recorded for broadcast during the interval of Prom 27. Thursday 2 August

6.00PM PRE-PROM TALK (RAH)

Esa-Pekka Salonen in conversation with Gillian Moore about his Piano Concerto

7.30PM PROM 23

RAVEL Le tombeau de Couperin ESA-PEKKA SALONEN Piano Concerto BBC co-commission: European premiere BERLIOZ Romeo and Juliet - excerpts Yefim Bronfman piano **BBC Symphony Orchestra** Esa-Pekka Salonen conductor

BBC Radio 3 Live relay Repeat broadcast Monday 6 August at

BBC Television Live relay on BBC FOUR

TUESDAY 31 JULY

2.00PM REPEAT BROADCAST

BBC Radio 3 repeat of Prom 18 **DELIUS, TIPPETT, VAUGHAN** WILLIAMS

Daniel Hope, Philip Dukes, Christian Poltéra, BBC Symphony Orchestra, Sir Andrew Davis

7.00PM PROM 24

SIBELIUS Tapiola

PROMS FIRSTS UK PREMIERE 1928

BRITTEN Piano Concerto

PROMS FIRSTS WORLD PREMIERE 1938 VARÈSE Ecuatorial

PROMS FIRSTS UK PREMIERE 1966

DEBUSSY La mer

Steven Osborne biano

Tenebrae (men's voices)

BBC Scottish Symphony Orchestra

Ilan Volkov conductor

BBC Radio 3 Live relav Repeat broadcast Tuesday 7 August at

BBC Television Deferred relay on BBC FOUR at 7.30pm

10.00PM PROM 25

PIERRE BOULEZ Dérive 2 SIR HARRISON BIRTWISTLE

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London Sinfonietta Susanna Mälkki conductor

BBC Radio 3 Live relay



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DAVID MATTHEWS THURSDAY 2 AUGUST, 5.00PM (Before Prom 27)

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Nigel Luckhurst

THOMAS ADÈS MONDAY 20 AUGUST, 5.30PM (Before Prom 49)

Thomas Adès in conversation with Andrew McGregor, to include a performance of 'Court Studies' from *The Tempest*.



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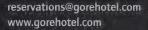
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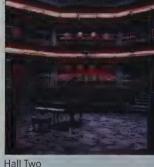
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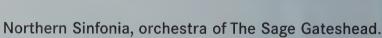
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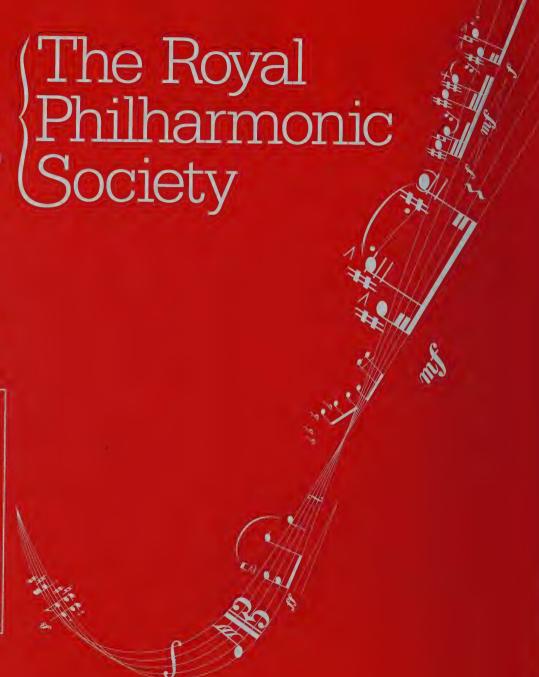
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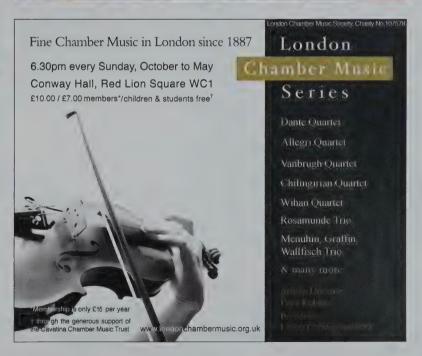
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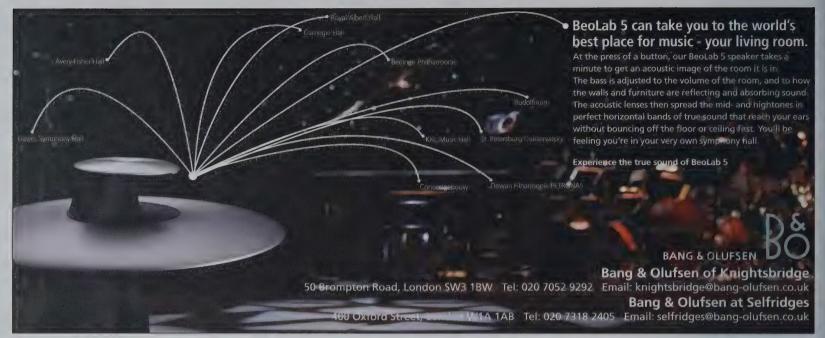
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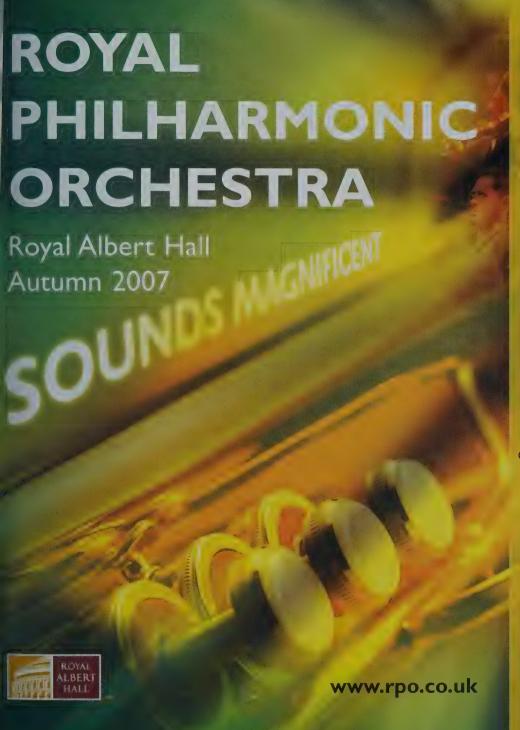
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Thursday 25 October, 7.30pm

Debussy Prélude à 'l'Après-midi d'un Faune'

Prokofiev Piano Concerto No.3

Ravel La Valse

Debussy La Mer

Conductor: Daniele Gatti, Piano: Dmitri Alexeev

Thursday I November, 7.30pm

Holst The Planets

Walton Belshazzar's Feast

Conductor: Leonard Slatkin, Baritone: Sir Thomas Allen, London Symphony Chorus, Brighton Festival Chorus

Sunday 18 November, 7.30pm

Elgar The Dream of Gerontius

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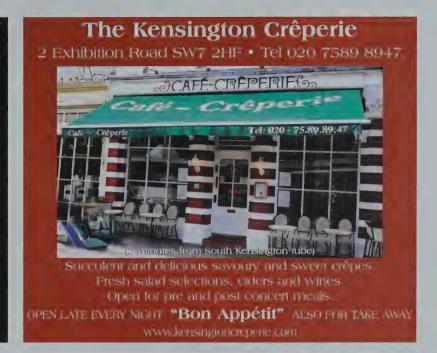
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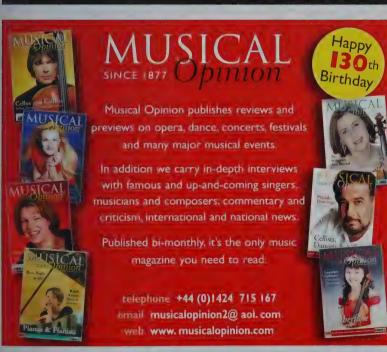
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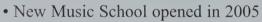




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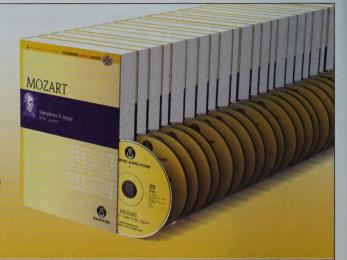
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